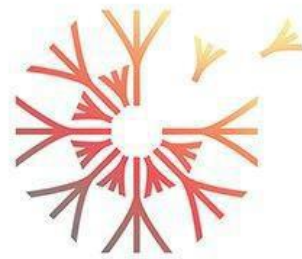


# Partners for Youth Empowerment



## CREATIVE CLASSROOM AT BARROWFORD PRIMARY SCHOOL

Evaluation by Dr. Helen Burns with Dr. Gopal Iyer  
November 2019



# CONTENTS

<b>1. Context.....</b>	<b>P.4</b>
<b>1.1 Creative Classroom.....</b>	<b>P.4</b>
<b>1.2 Barrowford Primary School.....</b>	<b>P.5</b>
<b>2. Executive summary.....</b>	<b>P.6</b>
<b>3. Methods.....</b>	<b>P.8</b>
<b>4. Findings.....</b>	<b>P.11</b>
<b>4.1 Teacher and facilitator perspective on the intervention as a whole: focus groups, interviews, questionnaire.....</b>	<b>P.11</b>
<b>4.2 Impacts on the children.....</b>	<b>P.21</b>
<b>4.2.1 Children's self-reported impacts.....</b>	<b>P.21</b>
<b>4.2.2 Teacher reported impacts on children's thinking...</b>	<b>P.29</b>
<b>4.2.3 Triangulated summary of impacts on the children...</b>	<b>P.39</b>
<b>4.3 Thematic summary of all findings.....</b>	<b>P.40</b>
<b>5. Conclusion &amp; recommendations.....</b>	<b>P.45</b>
<b>5.1 Conclusion.....</b>	<b>P.45</b>
<b>5.2 Recommendations.....</b>	<b>P.46</b>
<b>5.2.1 For future training.....</b>	<b>P.46</b>
<b>5.2.2 For further research.....</b>	<b>P.47</b>
<b>Appendices.....</b>	<b>P.48</b>
<b>References.....</b>	<b>P.62</b>

## Figures

Fig. 1. Rounded and Grounded Framework.....	P. 8
Fig. 2. Overall responses from class, 'pre' and 'post' (SDQI)..	P.23
Fig. 3. Snapshot summary of average movement (SDQI).....	P.24
Fig. 4. Proportionate scores from axial tool (class).....	P.25
Fig. 5. Proportionate scores from axial tool (nurture group).....	P.26

## Tables

Table 1. Focus group 1. Emergent codes and sub-codes.....	P.11
Table 2. Focus group 2. Emergent codes and sub-codes.....	P.13
Table 3. Focus group 3. Emergent codes and sub-codes.....	P.16
Table 4. SDQI factors.....	P.22
Table 5. Year 2 class. Blob tree results.....	P.27
Table 6. Nurture group. Blob tree results.....	P.28
Table 7. Manifested learning skills. Year 2 class.....	P.29
Table 8. Manifested learning skills. Nurture group.....	P.30
Table 9. Transferrable skills. Class and nurture group comparison	P.30
Table 10. Summary of behaviours related to evaluation criteria	P.31
Table 11. List of codes. Year 2 class and nurture group	P.34
Table 12. Major themes and examples in practice	P.35

# 1. Context

## 1.1 Creative Classroom

Creative Classroom is a training package for teachers developed by Partners for Youth Empowerment (PYE). In the context of this evaluation, the programme was implemented between January and July 2019. PYE describe Creative Classroom as follows:

*A growing body of research shows that children are bored, tired, and anxious at school. Research also points to the need for children to learn transferable skills (sometimes called soft skills or 21st century skills) like creativity, self-expression, and social emotional literacy in order to thrive in our rapidly changing world. Mastering these skills prepares young people to work more effectively in teams, become effective leaders, solve problems, and develop intrinsic motivation. Unfortunately, according to research at the Aspen Institute (US), teachers have a difficult time passing on these skills unless they cultivate them in themselves. Global education expert Sir Ken Robinson concurs. He says, “One of the keys to developing 21st century skills in students is to help teachers develop these skills in themselves.”*

*Creative Classroom is a training package that provides teachers with principles and practical tools to enliven learning across subject areas, foster transferable skills as an integral part of the curriculum, increase engagement, and develop vibrant classroom learning communities. Creative Classroom provides personal and professional development to help teachers and school staff gain confidence in their own creativity, develop social emotional tools for connecting with students, and ultimately increase their effectiveness in achieving academic goals.*

*The Creative Classroom programme at Barrowford Primary School began with a full day training with the entire school staff. The training provided a basic introduction to PYE’s Creative Empowerment Model, shared principles and practices teachers could apply in their classrooms, and increased the creative confidence and social emotional skills of the entire staff. In the six months following the training, PYE trainers worked with a cohort of six teachers to implement the Creative Empowerment approach in their classrooms. The cohort included representatives from different class levels plus a teacher from the nurture group, a program that supports children with behavioural issues to learn to succeed in the classroom.*

*PYE trainers made six full-day school visits. Each visit included skill building workshops and classroom visits. The PYE trainers worked with each of the six teachers to design and deliver curriculum that integrated PYE’s Creative Empowerment Model. In the classroom the PYE trainers demonstrated Creative Empowerment Model practices, co-facilitated with the teachers, or simply observed the teachers in action, providing feedback and mentoring.*

*Creative Classroom is a programme of Partners for Youth Empowerment, a UK registered charity and US non-profit organization with a mission to unleash the creative potential of young people. Creative Classroom builds on PYE’s 25 years of experience leading youth programmes and trainings for teachers, youth workers, and other youth-*

*serving professionals based on the Creative Empowerment Model. PYE's work has been replicated through partnerships with schools and youth programs in 15 countries. The Creative Classroom pilot at Barrowford School was made possible with the generous support of the Ellis Campbell Foundation.*

## **1.2 Barrowford Primary School**

Barrowford Primary School is situated in Barrowford, in the Local Authority of Lancashire, in North West England. The Head Teacher is Rachel Tomlinson. Approximately 400, mixed gender students, aged 5-11, attend the school, which is non secular. Approximately 16 % of students are eligible for the pupil premium. The school is currently rated 'good' by Ofsted (2016). The school is an Ashoka Changemaker school <https://www.ashoka.org/en-gb/programme/ashoka-changemaker-schools>.

According to the school website <http://www.barrowford.lancs.sch.uk/> :

*At Barrowford School, we provide broad and balanced learning in line with the National Curriculum. We also design our curriculum to encourage our children to be rounded and grounded individuals through child centred, question led, project based learning. We promote the development of carefully crafted perfect end products that we share with our community through a variety of means every term... At Barrowford School we aim to nurture each child individually by providing a safe and inclusive environment. We will develop the awareness and understanding of social, emotional and physical well-being of each child. We inspire a joy of learning through creative teaching to build on individual success which will prepare your child for life. We will offer opportunities that are beyond daily routines to broaden their experience, influence their life choices and help them to become a valuable member of the school community and wider world.*

## 2. Executive summary

In taking place at Barrowford, Creative Classroom was comfortably aligned with a cultural ethos which was congruent with the PYE approach to work with children and young people. Like PYE, the school environment allowed for and valued a pursuit of learning which accounts for the 'whole child', prizes and supports individuality and includes emotional development alongside cognitive and academic achievement as aims. This was recognised by PYE, by Barrowford and by researchers at the outset of the project, so that research was undertaken with the understanding that this school might offer a more supportive environment for the project than some others. While this coherent 'fit' was indeed reflected in the project and evaluation, carrying out Creative Classroom at Barrowford, while indicating strong, positive impacts generally, also provided sufficient insight into the kind of challenges which may present themselves in a less conducive environment. Teachers' willingness and capacity to reflect on and discuss their experiences and those of the children, in depth, along with their understanding of emotional impact and knowledge of the children they teach, ensured that the project was successful in terms of generating valuable discussion for considering the pedagogy in other contexts and its general development.

By the end of the project, it emerged that Creative Classroom and the 'power tools' it introduces, were highly valued by teachers. It was beginning to embed within and transform everyday practice. All of the teachers had found ways to embed at least some of the approaches within their curricular teaching practice, reporting that doing so had resulted in visible impacts on children's learning. The research indicates positive impacts on children's transferable skills, particularly in terms of their: confidence, emotional self-awareness, compassion and engagement. For children in the nurture group, who would usually struggle in social situations, the approaches and sometimes, the use of repetition, pattern and predictability within them, offered a way to build confidence for social engagement. This suggests that the pedagogy is sufficiently flexible for adaptive application according to the different needs of learners, being valuable not only for children with specific educational needs but also as a kind of 'equaliser', which could challenge more 'academically inclined' children, who were required to work in more creative and empathetic ways within curricular pursuits.

The intervention was seen to support and nurture both children and staff as autonomous individuals. By providing CPD for teachers in which they experienced the pedagogies first-hand, they understood that, within this approach, the notion of expertise is irrelevant and that the opportunities for developing empathy and for reflection inherent within Creative Classroom can help transform an individual's understanding of learning and social dynamics, as well as their empathy and self-confidence. There was a largely implicit emphasis on personal autonomy, engrained within the pedagogy and in a lack of prescriptive rules for its application, which was empowering for the teachers, nurturing their creative approach to practice and in one case, supporting their confidence to pursue an opportunity for career development. Experiencing the pedagogy first-hand allowed the teachers to empathise with the children as they tried it out in class, with teachers changing

the way they chose to engage children in group work from 'turn taking' to a more invitation-based approach, understanding that as their confidence grew, children would want to participate. For the teachers, the intervention created a safe space for the development of experimental practice and transferable skill, aided by skilled facilitators who worked in a personalised way with each teacher, responding to need by developing good communication which continued in between CPD sessions.

While teachers came to use the Creative Classroom 'power tools' across curricular subject areas, data indicated a tentative, positive link with literacy. Data from teachers and children triangulates, with teachers reporting an embedding of the approaches in their literacy teaching and children's self-reports suggesting that they had become more confident in their capacities for literacy. Research suggests that literacy is a curricular area in which teachers are particularly comfortable in applying Creative Classroom approaches. This suggests a need for further research which may or may not substantiate this link, with exploration of whether a positive impact is the result of a perceived ease of integration of the pedagogy in the area of literacy or whether there is a special link between literacy and the content of the pedagogy itself.

Of further interest, considering the strength of general research evidence in relation to how developed metacognition has a strong, positive impact on attainment and achievement, is the finding that Creative Classroom scaffolds the development of metacognitive skill. It seems to do this by enabling reflection and positive social interactions, generating emotional self-awareness and awareness of others, which, when related specifically to thinking and learning, leads to metacognitive understanding and self-regulation. If, as the evidence is beginning to suggest, Creative Classroom is a pedagogy which is valuable in supporting the development of metacognition, then it has the potential to develop transferable skills which support children to achieve and attain in general education and beyond.



### 3. Methods

The evaluation of Creative Classroom at Barrowford Primary School was a mixed methods, case-study, aligned with a pragmatic, theoretical stance (e.g.; Dewey [in Hickman and Alexander, eds.], 1999, Rorty, 1980, 1982, 1991), in which we sought to find out ‘what works’ and ‘how’? The research focused on the implementation of Creative Classroom training and the impact of this on children’s transferable skills (with this encompassing their cognitive and emotional skills). In order to investigate potential impact on transferable skills we used an evaluative framework built on the ‘Rounded and Grounded’ (see *figure 1.*, below) criteria already embedded within school practices and on academic literature related to creativity (e.g.; Runco, 2015, Kaufman and Beghetto, 2009, metacognition (e.g.; Flavell, 1979, 1999, Veenman, 2004, 2006) and voice (e.g.; Cook-Sather, 2014). (See *appendix 1* for a table of defined evaluation criteria within an evaluation guide for teachers). The key criteria which we arrived at consisted of: ‘social and emotional development’, ‘creativity’, ‘voice’ and ‘resilience’ (see *appendix 1*).

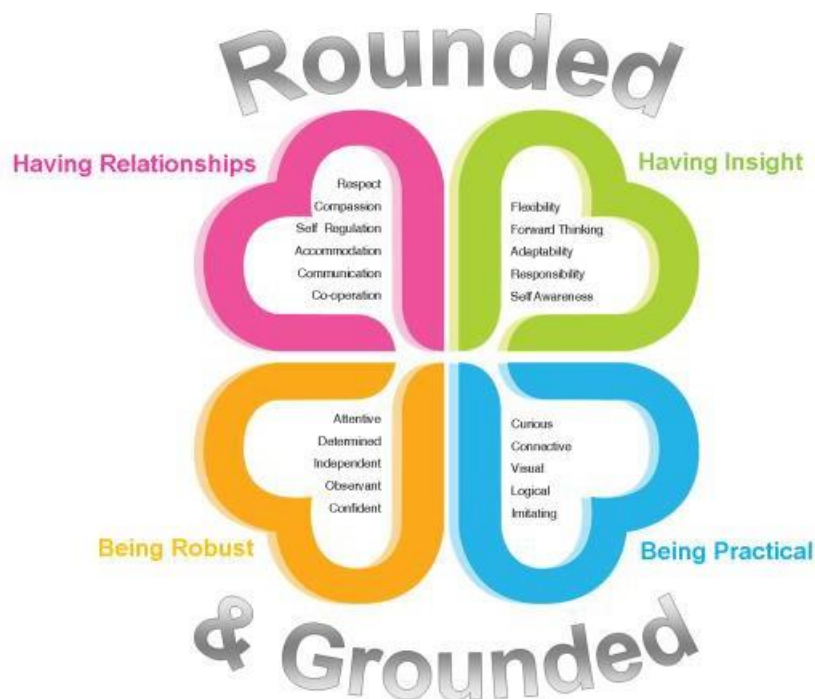


Fig. 1. Rounded and Grounded framework

Participants consisted of Teachers and Teaching Assistants who were directly engaged in the Creative Classrooms training programme, the Head Teacher, children in the Year 2 class, children in the school's 'nurture group' and Creative Classroom facilitators. The research was designed to provide insight into impacts across the practice of the participating teachers and to explore impacts on children within the sampled class and nurture group. The limited scope of the research made it impractical to look at impacts across all of the classes engaged in Creative Classroom via their participating class teacher or at the impact across all teachers and classes within the school. The Year 2 class was selected purposively, on the basis that the class teacher was interested in and committed to taking part in the research. The nurture group was selected purposively on the basis that the participant children, many of whom struggle socially and are not yet considered 'ready to learn' without additional support, might benefit from a pedagogical approach which emphasises social interaction and considers emotional need. By working with a class and a nurture group, the hope was to yield results related to diverse groups, supporting the transfer of the pedagogy in future practice.

Adult perspectives of the programme were collected as data in a series of 3, 'teacher focus groups', held at the beginning, middle and end of the Creative Classrooms intervention. Additionally, post-intervention interviews were conducted with the Year 2 teacher and the Head Teacher. Teachers in the Year 2 class and nurture group completed 'teacher reflection templates' (*appendix 2*) on a weekly basis, in order to provide a detailed picture of their experiences of learning and developing Creative Classroom approaches and their perceived impacts of these on the children. Creative Classroom facilitators provided a 'trainer' perspective by attending the focus groups where possible and completing a questionnaire at the end of the programme. All focus group meetings and interviews were recorded and transcribed. Along with the teacher reflection templates, these transcriptions underwent a process of systematic coding, within a 'grounded theory' approach (e.g.; Cohen et al. 2008, p.491, Bryman, 2008, p.541) aimed at capturing emergent theory from within the data. A deductive approach was incorporated into the coding process in relation to the transferable skills criteria identified at the outset of the evaluation, with these 'built into' the research tools as appropriate (the reflection template, focus group agendas, interview schedules).

Adult, (trainee and trainer) perspectives were triangulated with child perspectives of children in the Year 2 class and nurture group, in response to the Creative Classroom experiences which teachers facilitated for them. Children used 'blob trees' (*appendix 3*) and an axial evaluation tool designed as a 'star map' (*appendix 4*). These visual research tools were used in order to stimulate reflection towards self-reporting their thoughts and feelings. Results from these tools were then coded and quantified in order to provide statistical insights into the impacts. Children in the Year 2 class also completed a 'pre' and 'post' intervention, self-description questionnaire. This was an adapted version of the SDQI, developed by Marsh (e.g.; <https://files.eric.ed.gov/fulltext/ED298179.pdf>), which needed to be simplified in order to be of practical use in a class with high levels of EAL. (See *appendix 5* for the adapted version of the tool). While the validity of the use of this adapted tool in showing change over such a short time frame is to be considered cautiously, the aim was to look for speculative indications of impact while experimenting with the practicality of the tool so that it could be considered for or discounted from future use.

Data emerging from instruments used with child and adult participants were analysed 'tool by tool', either using coding (as described above) or statistical analysis. Finally, both qualitative and quantitative findings underwent a coding process in order to arrive at key, emergent themes from across the evaluation.

## 4. Findings

### 4.1 Teacher and Facilitator perspective on the intervention as a whole: focus groups, interviews, questionnaire

#### Teacher Focus Groups Analysis

Findings from the teacher focus groups are presented below as tables of emergent codes, accompanied by summary narratives. Codes are not listed in any particular order or in terms of their significance. The tables of codes indicate themes emerging within the discussions, providing a degree of detail, while the summaries attempt to identify major, emergent threads. The findings are presented chronologically, to enable the reader to trace the development of themes over the period of the intervention.

Focus group 1, 1<sup>st</sup> February 2019

Emergent Key codes and their sub-codes					
EXPECTATIONS					
NO EXP	Didn't know what to expect	S.EXP	Some previous experience of training	1 <sup>st</sup> TIME	First time doing training
FIT					
EMB	Embedding	FO	Fade out of applying learned skills	M	Maintaining approaches in class
PA	Principles of CC align with school	AOC	Being applied outside of curricular work	PBL	Project based learning
FIT.T	Trainers fit with trainee group				
TEACHER BELIEFS ABOUT THE VALUE OF CREATIVE CLASSROOMS					
B.MSA	Multi-sensory	B.IND	Supports individual need	B.V	Nurtures voice
B.ENG	Engages	B.MEM	Is memorable	B.EMP	Is empowering
B.EAL	Supports EAL	B.EMB	Should be embedded not 'add on'	B.VAL	Is valuable
B.PURP	Is purposeful	B.PLAY	Is playful	B.EMO	Legitimises emotions
TEACHER RESPONSES TO ACTIVITIES (in training)					
ENJ	Enjoyment	CONF	Confidence	LAUGH	Laughter
UNCOMF	Uncomfortable	AWK	Awkwardness	GRAD	Gradual introduction to (good)
REF	Reflection (good)	DOSA	Do straight away	APP	Apprehensive
GROUP	Group work (good)	MOT	Motivated	WT	Well timed (after xmas hols)
CHALLENGES					

TEMB	Trying to embed	CPLAN	Curriculum planning (time this takes while CC is still new)	UA	Uncomfortable activities (singing, drama) at first
<b>OPPORTUNITIES</b>					
XO	Cross over between CC and class activities happening 'naturally'	BODY	Interrupting curricula studies with body- based activities helps learning	TO	Trying out the activities following training

Table 1. Focus Group1, emergent codes and sub-codes

### Summary of focus group 1

Some teachers had already experienced some Creative Classroom training, others hadn't. All were open minded towards trying it out, even those who knew little about it. Teachers really enjoyed the activities, which they thought were generally fun, motivating and well-timed, following the Christmas holidays. For some there was discomfort at certain activities (singing and drama) but this was not seen to undermine the value of the activities- rather, teachers saw that the way in which activities were introduced and stepped up gradually, could enable those who would usually not participate in them, join in. The experience was immersive and teachers went with the flow:

*'...because it was so gradual you weren't really thinking about what you were going to have to do next because you were just so engrossed in what was happening that you didn't really have time to stress yourself out over what was coming really.'*

The teachers commented that the trainers were easy to get on with and that their approach reflected the ethos of Creative Classroom. Some saw the training as a valuable opportunity to come together as a team and refresh practice. This was enabled by an underpinning set of principles which aligned well with those of the teachers and the school: 'We are all very different but the principles of this fits with us and I felt like the teacher that I want to be.'

The sessions were motivating and teachers came away with ideas for activities which they would apply to their practice immediately. It differed to some other training in that 'you could visualise and see it in the classroom and we could go and do it straight away'. There was an emotional impact on the teachers which enthused them about the possibilities for practice:

*'...the feeling that I got was the best part for me. You know, at the end of it I just felt so good about myself as a person and the team and the school and me to go back in the classroom and I was excited to see the kids and try it with the kids and it was just that sort of emotion that I felt was the best thing'.*

The teachers agreed that Creative Classroom ‘legitimises feeling any emotion...you felt free to feel’. Continual opportunities for reflection throughout the day enabled them to think about their thoughts and feelings.

At this early stage, teachers were challenged in terms of embedding the activities within curricular work, using them instead in a ‘stand alone’ way. Teachers recognised that embedding the activities was the ‘next step’ and discussed that the integration of the activities, as opposed to using them separately to curricular practice, is important. One reason for this is that otherwise, due to time pressures, the activities might seem optional and end up being dropped.

Focus Group 2, 26<sup>th</sup> March 2019

Emergent key codes and their sub-codes						
EMBEDDING THE APPROACH: WHAT WORKS						
TR: Training	DE XP	Directly experiential	REF	Encourages reflection	SCBD C	See colleagues behaving in different context
	H.T R.E XP	High trainer expertise	EMPTH CH	Empathise with the children (due to direct experience)		
T: Tools	PT	‘Power tools’	ATEE	Available tools enable experimentation	TLL	Tools enable a language for learning
	TSP	Tools are the starting point	CC=PT =FW	Creative classroom=power tools=framework		
P: Planning	PW T	Planning lessons with the trainers	PIND	Planning for individual needs of all children	KC	Knowing the children (need to and teachers do)
SP: Space	OU T	Outside (CC outside)	SS	Social setting	SG	Sensitive about groupings
CTS: childrens’ thinking	EM P	Empowering	CONF	Confidence	COM	Communication
TRP: Transforming practice	ELL	Emergent language for learning	WOT	Approaches begin to grow a way of thinking	POCZ	Pushed out of comfort zones
	LM	Less modelling (expected responses - to children)	INV.N.T T	Invited to participate, not turn taking	REFP	More reflective practice
	CO NF. T	Confident teachers (to use CC)				

INHERENT CHALLENGES						
P: Planning	CD	Curriculum demands	T	Time (too little available)	T. EV.Pr og	Time: (progression evidence: time to collect prevents use of CC)
AGE: age	CO C	Challenge with older children	CC	Cool card	SC	Self-conscious
SPN: Space, negative	CLASIMP	Classroom has a negative impact as opposed to outside/other space				

Table 2. Focus group 2, emergent codes and sub-codes

## Summary of focus group 2

At this stage in the project, teachers were beginning to describe how the Creative Classroom approaches were having a positive impact on their practices, with some of these approaches beginning to be embedded. Teachers described Creative Classroom as a 'set of power tools' which constitute a kind of framework for empowering and engaging children. The ethos of Creative Classroom, which the teachers see as primarily concerned with building confidence, comes through the tools/activities, as opposed to this ethos being introduced explicitly or firstly, with the tools sitting within that ethos. 'It's not a script to speak...that you sort of follow...it's a set of power tools that we're confident can be adapted to be better applied across all contexts.' The teachers seemed to like this practical and experiential approach, saying that it had changed their way of thinking and supported their autonomy as practitioners.

The teachers described changes to their practice and to 'my way of thinking' as a result of taking part in the training, which seemed to be allowing them to break free from perceived restrictions contained within 'normal' practice, to take risks and to approach their teaching more imaginatively and creatively. Examples of change included doing less 'modelling' of expected outcomes or process for children, accepting that the Creative Classroom methods could help them to instead ensure that the children would be able to interpret tasks and arrive at outcomes in their own individual ways.

*'I think it's good for developing their individuality...one thing I reflected on during the training was, I model quite a lot...I do sort of modelling...to let their sort of independence come out and imagination because they're much better at it than me and I think if I give them examples...they think that's the narrow path that they've got to go down.'*

Another teacher described how the tools enabled her to use her own imagination within her practice, to 'think outside the box and go "right in this lesson today how can I branch out and use it"'. Someone else said

*'I kind of knew I was really literal and I stick to rules and methods and stuff but it's made me reflect on, because I thought 'oh that's me!'...but its made me reflect on actually I can push myself out of my comfort zone'.*

There was great respect for and appreciation of the two trainers. Teachers noted that they do not introduce themselves as experts or practitioners in terms of artistic skill (although these were considerable), rather, they introduce themselves as ordinary people, like everyone else involved, levelling the field of practice. The experiential nature of the training, in which teachers experienced personally what they would share with their children, was considered to be very valuable. It provided the opportunity to see colleagues in a different light, doing different things than they would usually do and thereby increasing understanding of each other's individuality. This experience could then be transferred to expectations of what would happen amongst the children during the same activities. The teachers also described how experiencing the activities as participants helped them to 'empathise with the children and put yourself in that position...once you have lived it and felt it and done it yourself you can always empathise and put yourself in their world.' This also resulted in changes in practice, such as inviting children to take part rather than 'taking turns'. This constituted a different way of including children who teachers thought would join in eventually, with this supported by the element of repetition in some of the activities, so that children could develop their confidence to participate gradually, taking their chance when they felt ready.

Challenges to embedding the Creative Classroom approaches included that it is slightly more difficult to work with some older children, specifically, those who are likely to 'play the cool card' and be self-conscious. The teachers said that these issues could be overcome through time and repetition and knowledge of individual children. They saw that while some of the activities were challenging for those who would normally be high achievers in more 'academic' subjects, they provided great opportunities for other children to achieve. The trainers encouraged the teachers to adapt and apply the methods accordingly, rather than proposing a fixed approach and the teachers talked with some confidence about doing this. The fact that Barrowford has a caring ethos and that the teachers seem to know each child very well, seems to have helped them to use and begin to embed Creative Classroom.



Focus Group 3, 3<sup>rd</sup> July 2019

Emergent key codes and their sub-codes						
EMBEDDING THE APPROACH: WHAT WORKS						
TR: Training	CO M.S kyp e	Communicati on by Skype	REF	Encourages reflection	TLCT	Training linked to curricular teaching
	BES P.T	Bespoke training	IND.S	Individual support for teachers		
P: Planning	PW T	Planning lessons with the trainers	PIND	Planning for individual needs of all children	BESP	Bespoke
	PLA N.T	Planning template introduced				
SL: Senior Leadership	TR	SL trust teachers	USLS	Teachers understand Senior Leadership strategy for CC		
CTS: Childrens' Thinking Skills	EM P	Empowering	CONF	Confidence	VOIC E	Voice
	I	Imagination	SOC	Social skills	ENG	Engagement
TRP: Transforming practice	C.A UT	Child autonomy	MC	Metacognition	REF	Reflection
	BS	Behaviour settles				
	CO NF. A	Confidence to adapt CC to practice	WOT	Approaches begin to grow a way of thinking	LEV	Levelling: teachers see themselves as and are seen by children as learners
	LM	Less modelling (expected responses - to children)	INV.N.T T	Invited to participate, not turn taking	REFP	More reflective practice
	IM P.E	Teachers see the process as 'imprinting positive experiences' towards participation and voice	CONF.R ISK	Teachers confident to take risks	T.AU T	Teacher autonomy
	OM	Open mindedness				

EVIDENCE OF AN EMBEDDED APPROACH						
	AD. P	Adapting CC to practice	ENG	English (embedding here)	MAT H	Maths (embedding here)
	SEN	Specific Educational Need (good for)	BR	'Bendy route'. Belief that methods will support curricular objectives	NHC	'Not happy clapping': practices are seen as having integrity, not superficial
INHERENT CHALLENGES						
	CD	Curriculum demands	T	Time (too little available to apply/embed)	T: EV.Pr og	Time: (progression evidence: time to collect prevents use of CC)
	TP	Time (too little available for planning)	SATS	Standardised testing	WS	Wider staff: spreading to.
	TR. P	Desire for direct trainer input into lesson planning				

Table 3. Focus group 3, emergent codes and sub-codes

### Summary of Focus group 3

The final focus group meeting provided a chance to reflect on the over all experience of Creative Classrooms. There was a general sense that teachers had embraced the 'power tools' and approaches, had developed respect for them and that their practice had begun to change as a result of this. Teachers were striving confidently and autonomously to develop practices which, as they saw it, involved being more open-minded and willing to 'go the bendy route' towards meeting required objectives. They had developed a real belief in the Creative Classroom approach and were convinced that it was beneficial to the children. Creative Classroom was being used particularly in English but also in Maths and in cross-curricular, project-based learning work. Teachers noted the benefits for all children but particularly for those with specific educational needs, describing how the activities enabled those children to succeed, levelling the field.

The ethos behind the power tools and the way that these tools were shared by the trainers (presenting themselves as fellow practitioners rather than as experts), encouraged a levelling process and developed a community in which everyone is a learner, all in it together, nurturing confidence across this community.

*'I think this confidence isn't just the children either, I think that the adults as well...because even some of the activities that I do for the first time with the children, they know that its new to me as well. So that when they've seen that I've done it a few times I'm more confident then they feel ready as well. I think that is key.'*

Teachers discussed the idea of the repetition of activities which became familiar, with the use of rhythm, pattern and predictability, along with the invitation to participate, (as opposed to turn taking), as a means of developing confidence for participation and voice. By enabling choice and autonomy in terms of participation, it seems that Creative Classroom nurtures autonomy and voice more generally. The opportunities for using imagination inherent in the activities reinforce the development of these capacities: 'Rather than planting the idea in their head, they're using their imagination to create that idea.'

There seems to be shift in how learners (both teachers and children) regard themselves in relation to their autonomy and capacity to direct their learning. At times this is described very explicitly as metacognition, aided also by the opportunities for reflection which Creative Classroom accommodates and encourages. Teachers reported that they had easily blended Creative Classroom techniques with their own approaches, such as superheroes ('Colonel Confidence', 'Independent Iron Man') related to the 'rounded and grounded' framework which the school uses and that children were able to use these evaluative techniques to analyse the arts-based, Creative Classroom activities, seeing that their thinking and learning had developed as a result of these, as opposed to seeing such activities as 'treats' or add-ons.

*'...they started to see singing and acting and moving and whatever activity it was that we were doing, it's part of learning rather than "this is the time you mess about singing ...just a nice activity and we're going to do boring Maths and English now"'*

At this stage in the project, teachers had been able to express to the facilitators that what they needed in terms of support to embed the approach was help with planning. Skype conversations in between facilitation days in school had really helped to support this, as had the introduction of a planning template. One teacher said that she would have liked even more direct help with this, with the actual completion of the template taking place alongside the facilitator. Planning in general emerged as a key area for support and teachers also said that ideally, they would have been allocated extra time for planning, working collaboratively to embed the new approaches but that this would have required bringing in a supply teacher/s to ensure that teaching did not suffer.

Challenges to embedding Creative Classroom consisted of insufficient time available for planning, curricular requirements and SATs. An important issue was the need to ensure and collect evidence of children's progress and the implication of this for the kind of work which children are asked to produce (often, written documentation). The teachers noted that because the Head Teacher trusted them to produce sufficient evidence and to adapt their teaching autonomously, there was some freedom to incorporate Creative Classroom methods. However, teachers were aware that at some point they would be scrutinised in relation to evidence and there is a challenge here in terms of evidencing outcomes and embedding the new approaches. Teachers were indicating that being given additional planning time would help them to overcome this.

## Summary of interview with Head Teacher

The Head Teacher was extremely positive about Creative Classroom, its impact on staff and on children. As she saw it, Creative Classroom is 'on one level, a set of tools that promotes people engagement and on a very different level it's about... creating time and space for kids to grow in terms of their character and voice.' The project had a positive impact in terms of developing relationships between a usually quite disparate group of staff. It improved their confidence and voice, leading to increased contribution in staff meetings and contributing to an application by one teacher for an Assistant Head position. What the Creative Classroom approach does for children, it also does for teachers. The Head had noticed

*'...in assemblies and places like that where the children [in the classes which took part] are more confident and they are kind of more expressive when they are talking and those kinds of things. So I think the impact for me, just on an observational level is that those 4 classes have really massively benefitted.'*

In terms of how the training was carried out, the Head particularly valued what she saw as a kind of coaching role which the facilitators used with the teachers. The teachers had felt really valued by the facilitators and had been drawn out, to have more of a voice and more confidence that their own ideas were credible.

The Head discussed how Creative Classrooms (and PYE generally) fits with the Barrowford ethos in that both are concerned ultimately with empowerment and engagement of children. This is demonstrated in school by the use of project-based learning, an emphasis on social action, on oracy, on children's rights and the use of the 'rounded and grounded' framework, all of which the Head saw as aligning well with Creative Classrooms. In terms of how applicable or usable Creative Classrooms is in other schools, the Head speculated that the new Ofsted framework, which is geared more towards supporting personal growth, might provide an opportunity for schools to use the approach. While she would not expect to see an increase in attainment during the life of such a short intervention, she believed that, once embedded, the Creative Classroom approach would have a positive impact over time.

Going forwards, the Head would like to see staff produce an action plan which will enable the dissemination of Creative Classroom across the school. Due to the belief that the methods improve teacher voice, she discussed the idea that teachers who had undergone and were empowered by the training might also go out to other schools to share some of the new practices, as Creative Classroom advocates.

While the Head would change very little about the programme, an earlier start, in September, would have been preferred. A longer time period for the programme might have enabled staff to gather together to discuss progress and ideas in between the CPD sessions, further building these relationships and allowing for a deeper embedding.

## Summary of interview with Year 2 class teacher

The Year 2 class teacher believed there was a positive difference in children as a result of the programme. This was associated largely with the appropriate use of voice, with those who had done this without thought initially now using their voice more sensitively and with those children who were not confident to use their voice, using this more. Creative Classroom was therefore helpful in supporting a range of needs, by generating empathy and enabling reflection. The class teacher believed that the children had further developed their capacity for metacognitive self-regulation and for understanding how to recognise and transfer learning skills. This was enabled due to the Creative Classroom approach supporting the development of empathy, of being independent and providing opportunities for reflection, which built a habit of reflection. Usually, reflection can tend to be omitted in practice if time is tight.

As a busy teacher, under demand to attend to duties outside of her class as well as within, 'check ins' and 'check outs' were an especially useful tool and seemed to provide an initial way into embedding Creative Classroom, which she went on to extend. These methods allowed her to understand what was going on with every member of her class, as opposed to tending to prioritise those children who demonstrate a need for support more explicitly. 'I've made myself available to all of the children and I think that's what Creative Classrooms does.'

Teacher confidence was supported by the personal attention which the facilitators provided in individual conversations with teachers. This was particularly the case when it came to discussion the application of methods to curricular learning. The planning structure which the facilitators introduced was very useful. It helped the teachers to see that they didn't need to focus their planning around producing evidence at every stage in the learning experience, as long as the required evidence is there at the end. It encouraged teachers to think

*'right what is it that we need to get out of the lesson, what can we let go of, so do we need to record at this point or is the recording going to be an end goal that shows all of the skills that we've learned along the way?'*

The class teacher had noticed a turn around in her colleagues. Some had seen Creative Classrooms initially as a set of arts-based activities designed to help children to become creative in a fairly traditional sense of artistic capacity. By the end of the project they could recognise that the art experiences were a vehicle for developing transferrable skills, as opposed to helping children to become creative only in an 'artistic' sense. The class teacher was convinced by the Creative Classroom approach, seeming determined to further embed the work into her teaching. 'It's not an add on, it's something that we believe in.'

## Summary of facilitator responses

The facilitators described how they had taken a semi-structured approach in how they planned for the training sessions. They left space so that they could be responsive 'to what is coming up in the learning field...'. The approach was bespoke, within a pre-defined framework. The facilitators worked to build trust with

the teachers, communicating with them by email and skype in between CPD sessions. 'We discovered that communicating with the teachers between monthly sessions helped maintain enthusiasm.'

There was an acknowledgement that Barrowford 'is a school who have a cultural alignment to a lot of PYE's approach' and a recognition that much of this stems from the Head Teacher. This meant that creative Classroom could be embedded within a wider body of complementary work. This generated 'morality as I feel the work is going to be valued and help with care rather than being put aside or thrown away when we leave.' The facilitators recognised that the ethos of the school aligned with the PYE/Creative Classroom ethos.

Challenges included teachers missing from training sessions due to other commitments and the practical difficulty of trying to work individually with teachers throughout the day.

Facilitators recommended developing a case study on each teacher's experience of working with the model, so that these could be shared with teachers embarking on the training in future. They would also like to have the chance for more dialogue with students about what is working for them and what could be improved.

## **4.2 Impacts on the Children**

As described above, impacts of the Creative Classroom on the children were discussed by teachers in focus groups and interviews, as part of a discussion about the training intervention as a whole. Further data, related specifically to the development of children's thinking, was provided by the children themselves and by teachers, within 'teacher reflection templates'. Below, children's self-reported impacts are described (4.2.1), followed by the teacher's perspective of impacts on thinking (4.2.2). The findings across these two sections, along with those from the focus groups and interviews (above) are then cohered and summarised to demonstrate areas of triangulation across the data (4.2.3).

### **4.2.1 Children's self-reported impacts**

The scope of the research limited the extent of data collection from children. Rather than constitute an overview of children's experiences of the intervention, the tools used were designed to provide some triangulation with data provided by teachers. Below, results emerging from the tools used by the children are described. These tools were: the self-description questionnaire, visual tools ('map your stars' [axial evaluation tool] and 'blob trees').

#### **Self-Description Questionnaire**

An adapted SDQI (Self-Description Questionnaire Instrument) was administered to the Year 2 class and nurture group. Both pre and post intervention

completion of the questionnaire by the Year 2 class has enabled a comparative analysis of children's self-reports before and after the Creative Classroom programme. This instrument is designed to show whether and how a child's concept of their self and their capacities has changed over time (see section 3. For further detail). We must be mindful that it is difficult to ascribe reported changes to experiences of the programme without further qualification, since other factors were at play which could have had a causal impact.

The SDQI factors, constituted by a subset of items, and the average scores of the item on each section are usually used as a measure of a particular aspect of overall self-concept. Following advice from teachers, the usual 8 factors were reduced to 6 in order to accommodate the language and literacy capacities of such young children, many with EAL, and in order to be able to complete the questionnaire in a practical amount of time. The usual scale of 1-5 was reduced to 1-3. The six elements used in the SDQ tool are as follows:

Code	Factor	Explanation of the factor
GE	General Self	Student rate themselves as effective, capable individuals, who are proud and satisfied with the way they are.
MA	Mathematical ability	Student rate their skills, ability, enjoyment and interest in the mathematics subject.
PA	Physical appearance	Student ratings of their physical attractiveness, how their appearance compares with others, and how others think they look.
PE	Peer relations	Student ratings of their popularity with peers, how easily they make friends, and whether others want them as a friend
RE	Reading ability	Student rate their skills, ability, enjoyment and interest in reading.
SS	General school	Student ratings of their skills, ability, enjoyment and interest in school subjects in general.

Table 4. SDQI Factors

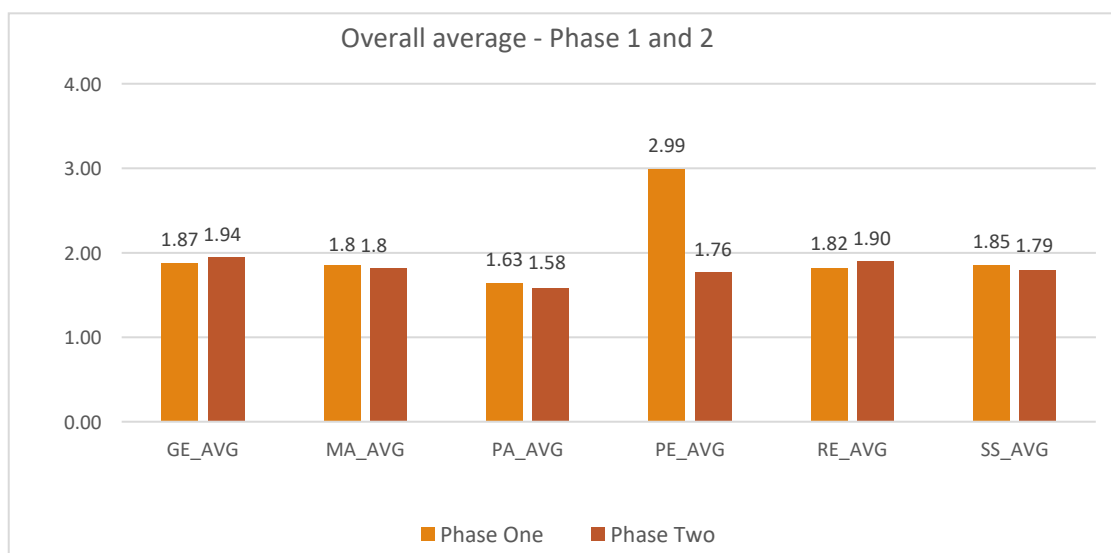


Figure 2. Overall average responses from class: pre and post Creative Classrooms (phase one and two)

The SDQ questionnaire comprised of 46 items and each item was answered on a scale of 1 to 3, where three is the most positive. Two rounds of SDQ administration took place at the school, and 23 students participated in the first phase, and 19 participated in the second round. A mean pattern of the responses completed by the learners across each of the SDQ subscale is shown in figure 1.

Average responses tend to be positive as these were recorded on a scale of 1-3. Means responses general self-related trait and reading ability rose in the second phase ( $\mu_{1GE}=1.87$  and  $\mu_{2GE}=1.94$ ,  $\mu_{1RE}=1.82$  and  $\mu_{2RE}=1.90$ )<sup>1</sup>. Although we cannot say with certainty, due to the short period between the two SDQ administrations and the limited size of the sample (which cannot provide us with statistically significant findings), there is a slim possibility that the Creative Classroom intervention, emphasising self-expression, social and emotional literacy lead to the improvement in self-trait scores<sup>2</sup> in the second round. English seems to have been the area in which teachers felt most able to apply Creative Classroom approaches and it might be valuable to investigate further whether their inclusion in this subject area has led to raised scores. Mean responses related to mathematical ability remained equal before and after the programme.

Mean response scores for peer relations, physical appearance and general school traits are considerably lower. Responses on peer relations were the lowest in phase 2 ( $\mu_{1PE}=2.99$  and  $\mu_{2PE}=1.76$ ). It is generally observed that mean response tend to

<sup>1</sup>  $\mu_1$  and  $\mu_2$  refer to average scores on the subscale across the two phases.

<sup>2</sup> No significant differences were observed between the means when a paired sampling T-test was undertaken



decline on the peer relations subscale <sup>3</sup>on a self-administered questionnaire as children begin to grow older. However, we must take into account the relatively short time-scale between pre and post questionnaire completion when considering this explanation for the decreased scores. The decline in self-reported capacity for peer relationships could be explained in a number of ways. Compared with the other factors, the score was very high in the pre-intervention questionnaire, with the reported figures in the second questionnaire being more similar to responses to the other factors. There may be a reason why the first score was high and the second lower, related to particular activities or events in the class as the questionnaires were completed. In interview, prior to the results being produced, the class teacher had speculated that for some children, their self-reporting of their social skills might drop in the second questionnaire, due to the intervention supporting them to develop empathy and self-awareness (see also section 4.2.3). The same explanation could, theoretically, be applied to the decline in responses related to physical appearance ( $\mu_{1PA}=1.63$  and  $\mu_{2GE}=1.58$ ) and general school traits ( $\mu_{SS}=1.85$  and  $\mu_{2SS}=1.79$ ). This would imply that such a drop is in fact a positive outcome in some ways. With such limited data it is difficult to ascertain a reason with any certainty and we can only speculate.













Subscale	Pre-programme scores ( $\mu$ )	Post programme responses ( $\mu$ )
GE		
MA		
PA		
PE		
RE		
SS		

Figure 3. Snap shot summary of average movement (SDQI)

<sup>3</sup> Observations are listed based on the experiences with older groups, plausible changes to mean responses in such cases should be read with caution due to the limited sample size, duration and the age of the learners participating in the research.

Figure 3. (above) provides a quick snapshot view of the rise and fall in averages across the several traits before and after the programme.

### Axial evaluation of class and nurture groups through star maps

An axial evaluation tool was designed to capture the satisfaction scores on specific attributes of the learners in year one and in the nurture group. These attributes comprised of teamwork, confidence, thinking about their learning, problem-solving, feelings towards others, not giving up, being outspoken and having new ideas in the classroom. Students participating in the exercise expressed their satisfaction on an axial Likert scale by responding to either of the categories - 'strongly agreeing, agreeing or strongly disagreeing' to the tasks. Figure 3 below represents the proportionate value represented across each of the categories.

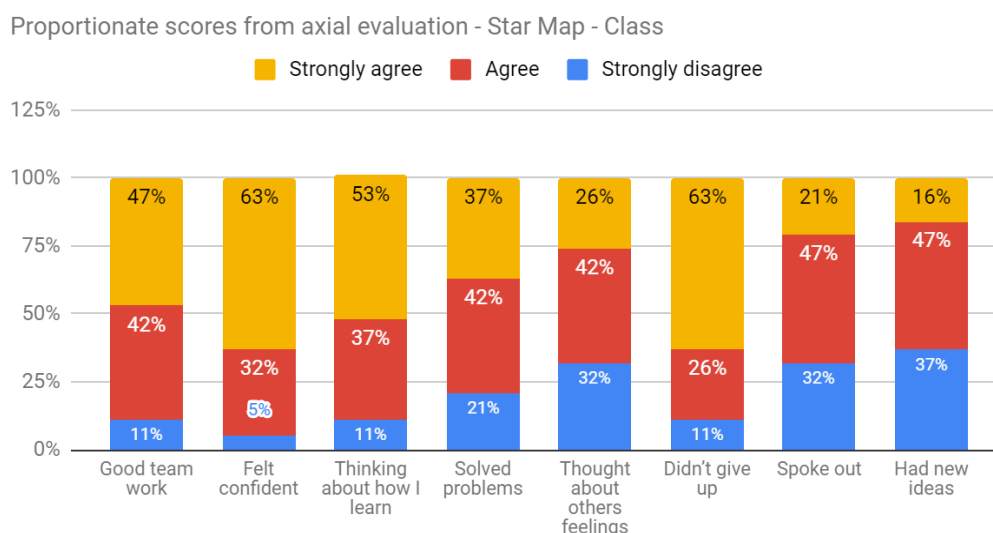


Figure 4. Proportionate scores from axial evaluation: Class

Topline findings indicate that a little less than 2/3<sup>rd</sup> of the learners (63%) 'strongly agreed' that they were not willing to give up their tasks before they finished and felt confident in their respective tasks. More than half of the learners (53%) reported that they 'strongly agreed' that they had thought about their thinking and learning in relation to the tasks at hand. 89% of the learners either 'strongly agreed' or 'agreed' that they had good team effort amongst themselves and nearly 3/4<sup>th</sup> of the learners (79%) responded in either of the categories. Interestingly close to 1/3<sup>rd</sup> of the learners also reported disagreement that they did not 'think about other's feelings' (32%). Paying attention to the rest of the data and to the class teacher's speculation prior to the results being announced, we may need to question whether the children were actually acutely aware of other's feelings and thereby, under-rated themselves in relation to this in their self-reports. We cannot say one way or another with the

available evidence. Close to 1/3<sup>rd</sup> strongly disagreed that they had spoken out (32%) and had new ideas during the task (37%).

Figure 5 (below) represents the proportionate values from the nurture group for each of the categories in the star map. Nearly a third of the learners (63%) strongly agreed that they engaged in a thinking process as to how they learn during the course of the activities. 50% of the learners agreed either 'strongly agreed' or agreed, that they worked as a team during the tasks provided to them, and also spoke out while being engaged in activities. Close to a fifth of the learners reported that they did not solve problems (19%) or had any new ideas emerging during the tasks given to them. An equal proportion of learners (13%) strongly disagreed about feeling confident or giving up during classroom tasks.

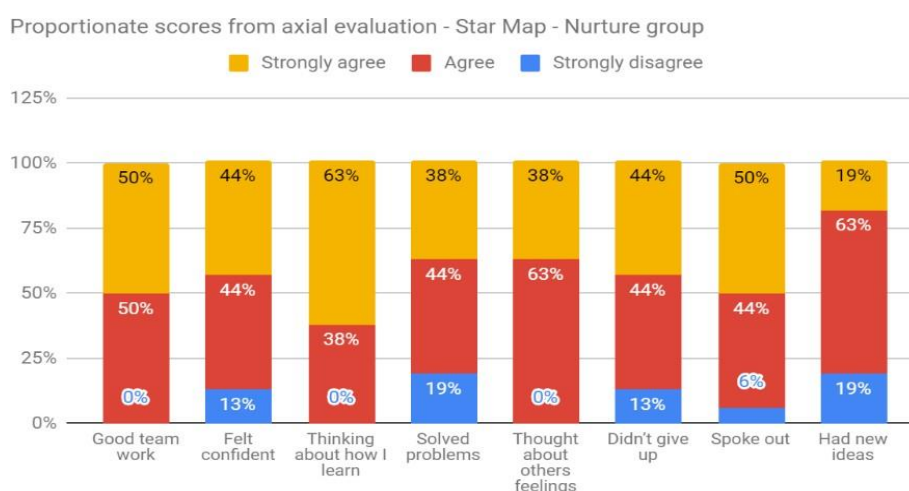


Figure 5. Proportionate scores from axial evaluation (Nurture group)

Comparing the axial results across the class and nurture group indicates that more than 50% of learners strongly agreed that they were inclined to think as to how they learnt during the tasks in the classroom sessions. Nearly a fifth of learners across both groups said that they did not solve problems during the tasks given to them.

Limitations to the quantitative analysis need to be kept in mind before drawing any decisive conclusions. Firstly, the sample size across both the nurture and the sample groups are quite limited, and hence, any judgements taken across these groups need to be cautiously interpreted. Secondly, due to the varying age groups and limited capture mechanism, the overall results might project a more affirmative scenario as opposed to a realistic one. On the other hand, the results may be considered a useful first indicator for further investigation and the tools itself yielded a good response, indicating that it is practical for use in further research.

## Blob Trees

Children were also asked to complete 'blob tree' sheets, in order to indicate how they had felt whilst taking part in lessons in which Creative Classroom approaches were included. An example of a 'blob tree' with figures numbered so as to enable analysis can be found in *appendix 3*. Below is a table of results relating to the Year 1 class completion of this tool.

<b>Y2 Class</b>							
<b>Blob character</b>	<b>Date of session and number of times character identified</b>						
	06.05	13.05	03.06	10.06	17.06	24.06	<b>Total</b>
1. Hanging	2	2		2	1	3	<b>10</b>
2. Helping climb				2			<b>2</b>
3. Being helped to climb		1			1	1	<b>3</b>
4. Looking up, smile		3		1			<b>4</b>
5. Lying on ground, frown				1			<b>1</b>
6. Swinging rope, smile	2	2	1	1	1	4	<b>11</b>
7. Reaching out to help		1		1			<b>2</b>
8. Clinging on, stuck		1	1	1			<b>3</b>
9. Turned away	1		1				<b>2</b>
10. On platform, smile	3	3	1	1	1	5	<b>14</b>
11. Hugging	2	6	4	3	1	4	<b>20</b>
12. Hug watcher, folded arms				1			<b>1</b>
13. Falling	2	1			2	2	<b>7</b>
14. Waving, smiling	3		6	1	1	1	<b>12</b>
15. Giving piggy back	2					1	<b>3</b>
16. Having piggy back				2	1		<b>3</b>
17. Supporting piggy backers							<b>0</b>
18. Dropping/losing, tear/sweat			1			1	<b>2</b>
19. Top of the tree	1	6	2		2	6	<b>17</b>
20. End of top branch, folded arms					1		<b>1</b>

Table 5. Year 2 class Blob Tree results

In the Year 2 class, figure 11, the hugging figures, was the most popular choice when using the Blob Tree, self-evaluation tool. This was followed by figure 19, at the top of the tree and then by figure 10, on the platform mid-way up the tree, smiling. Without discussing their choices with the children, it is difficult to interpret their meaning to each child but perhaps it is safe to say that friendship or social relationships featured positively in their experiences of the project and that many children felt that they were achieving and were happy with where they got to in their learning. This interpretation seems to correlate with teacher's identification of the prominent development of compassion, confidence and attentiveness in children. While the Blob tree tool is limited in terms of providing objective interpretations in regard to children's self-ratings, the fact that almost all of the figures in the range have been selected at some point suggests that children have thought carefully about how to complete this tool and that

answers are not generally random. Not only the most fun or dramatic figures have been chosen.

<b>Nurture group</b>							
<b>Blob character</b>	<b>Date of session and number of times character identified</b>						
	29.04	13.05	16.05 a	16.05 c	20.05 b	03.06	<b>Total</b>
1. Hanging				1			<b>1</b>
2. Helping climb				1			<b>1</b>
3. Being helped to climb							<b>0</b>
4. Looking up, smile		1					<b>1</b>
5. Lying on ground, frown							<b>0</b>
6. Swinging rope, smile	1	1	1		1		<b>4</b>
7. Reaching out to help							<b>0</b>
8. Clinging on, stuck							<b>0</b>
9. Turned away							<b>0</b>
10. On platform, smile	2	1	1				<b>4</b>
11. Hugging							<b>0</b>
12. Hug watcher, folded arms							<b>0</b>
13. Falling			1	1	1		<b>3</b>
14. Waving, smiling				1		1	<b>2</b>
15. Giving piggy back			1			1	<b>2</b>
16. Having piggy back							<b>0</b>
17. Supporting piggy backers						1	<b>1</b>
18. Dropping/losing, tear/sweat							<b>0</b>
19. Top of the tree			2		1	2	<b>5</b>
20. End of top branch, folded arms					1		<b>1</b>

Table 6. Nurture Group. Blob Tree results

It is difficult to make judgements based on the returned Blob Tree data from the nurture group, particularly as teachers reported that children in these groups did tend to simply pick the figure they wanted to be (for instance, those succeeding, having fun or doing something dramatic) and found it difficult to identify which figure represented their current state of being. This aligns with findings that these children struggle with emotional self-awareness in comparison to their peers in the year 2 class and that metacognitive knowledge was their least observed skill. Figure 19, at the top of the tree, was the most popular, followed by figure 6, swinging on a rope, figure 10, on the platform and then by the falling figure: 13. What is notable is that the children in the nurture group did not identify with the hugging figures (11) at all, while these were most frequently identified with by the class group. Perhaps this indicates the specific challenges faced by children selected to be part of the nurture group and/or the fact that the children may have been removed from their usual friendship groups in order to take part in the nurture group.

## 4.2.2 Teacher reported impacts on children's learning skills: teacher reflection templates

### Quantified responses to the development of thinking skills

The table below shows an analysis of teacher reported impacts in teacher reflection templates, for the Year 2 class.

<b>Y2 CLASS</b>								
<b>Learning skill</b>	<b>Date of session, types of activities (I, M, MIR, see key)</b>							
	29.04 M, V, I	06.05 ALL, V, B	13.05 I, M, V, MIR	03.06 B, V, MIR, I	10.06. B, V, I	17.06 V, B, I, IMIT	24.06 B, V, I	<b>Total score per skill</b>
COMPASSION	10	10	10	7	10	10	10	<b>67</b>
CO-OPERATION	10	10	7	7	10	10	10	<b>64</b>
EMOTIONAL SELF AWARENESS	10	10	10	10	10	10	10	<b>70</b>
FLEXIBILITY	5	5	5	5	No score	6	6	<b>32</b>
FORWARD THINKING	8	6	5	7	10	6	6	<b>48</b>
ADAPTABILITY	5	7	6	6	7	6	5	<b>42</b>
METACOGNITIVE KNOWLEDGE	6	6	6	7	7	8	7	<b>47</b>
METACOGNITIVE SKILL	6	6	6	8	10	8	7	<b>51</b>
AGENCY	10	6	No score	10	10	10	10	<b>56</b>
DETERMINATION	4	6	7	7	7	6	6	<b>43</b>
ATTENTIVENESS	6	10	10	10	10	10	10	<b>66</b>
CONFIDENCE	10	10	10	10	10	10	10	<b>70</b>
<b>Total score per date</b>	<b>90</b>	<b>92</b>	<b>82</b>	<b>94</b>	<b>101</b>	<b>100</b>	<b>97</b>	

Table 7. Manifested learning skills, from a teacher perspective, obtained via teacher reflection templates, for the year 2 class

In the teacher evaluation of manifested learning skills, drawn from the Teacher Reflection Template, confidence and emotional self-awareness were most highly rated in the context of the Year 2 class. These are followed by compassion and then attentiveness. Determination, adaptability and flexibility received the lowest ratings, although those scores were still relatively high, suggesting that there was impact across the range of skills.

The data begins to suggest a general, progressive trend, with scores tending to increase as the project progresses. However, this is a tentative assumption due to the small amount of data to hand. We should also take into account that teachers may be

more able to identify the behaviours in question as they become more used to the criteria which structure the research instruments.

<b>Nurture group</b>								
<b>Learning skill</b>	<b>Date of session, types of activities (I, M, etc. see key)</b>							
	29.04 MIR, M, V, R	13.05 I, B, V	16.05 (a)MIR, M, V, I, R	16.05 (c)MIR, M, V	20.05 (b) I, V	20.05 (b) I, B, V, R	03.06 (a) I, V, B, M	<b>Total score per skill</b>
COMPASSION	8	6	8	8	8	8	8	<b>54</b>
CO-OPERATION	8	NS	9	7	NS	9	9	<b>42</b>
EMOTIONAL SELF AWARENESS	7	NS	7	7	NS	7	NS	<b>28</b>
FLEXIBILITY	5	NS	7	5	NS	9	7	<b>33</b>
FORWARD THINKING	7	9	7	6	6	6	6	<b>47</b>
ADAPTABILITY	5	8	8	5	6	9	NS	<b>41</b>
METACOGNITIVE KNOWLEDGE	6	NS	7	6	8	NS	NS	<b>27</b>
METACOGNITIVE SKILL	6	8	7	6	8	8	8	<b>51</b>
AGENCY	10	10	8	10	NS	8	NS	<b>46</b>
DETERMINATION	9	9	9	9	9	9	9	<b>63</b>
ATTENTIVENESS	8	9	9	9	9	9	10	<b>63</b>
CONFIDENCE	8	9	9	7	9	9	9	<b>60</b>
<b>Total score per date</b>	<b>86</b>	<b>68</b>	<b>95</b>	<b>85</b>	<b>63</b>	<b>91</b>	<b>66</b>	

Table 8. Manifested learning skills, from a teacher perspective, obtained via teacher reflection templates, for the nurture group

Drawn from the Teacher Reflection Templates, data indicates that in the nurture group, attentiveness and determination were the most highly rated learning skills which teachers observed in children. These were closely followed by confidence and then compassion. Metacognitive knowledge and emotional self-awareness were the least observed skills but again, were still reported as areas of impact. Again, this suggests that while Creative Classroom approaches had a higher impact in some areas of learning, there was impact across all of the skills highlighted in the evaluation.

<b>Differences in ratings of manifested learning skills between Class and Nurture groups (in descending order, with most highly rated skill listed first)</b>	
<b>CLASS</b>	<b>NURTURE</b>
Confidence/emotional self-awareness	Attentiveness/determination
Compassion	Confidence
Attentiveness	Compassion
Co-operation	Metacognitive skill
Agency	Forward thinking
Metacognitive skill	Agency
Forward thinking	Co-operation
Metacognitive knowledge	Adaptability

Determination	Flexibility
Adaptability	Emotional self-awareness
Flexibility	Metacognitive knowledge

Table 9. Transferrable learning skills. Class and nurture group comparison

A comparison of how learning skills were rated in the Year 2 class and in the nurture group reveals both similarities and differences. In interpreting these findings it is important to be mindful that the nurture group is small, consists of a number of cluster groups with specific learning needs. The class and nurture group are not intended to be comparable for consideration as treatment and control groups. Differences might be expected due to the nature of the samples.

In both sample groups, confidence, compassion and attentiveness are highly rated. Similarities extend to the lower-rated skills across the group: flexibility, adaptability and metacognitive knowledge. Rather than simply implying that these lower-rated skills were less supported and developed, we should also be mindful of the possibility that they might also be more difficult to identify than some of the other skills (confidence, compassion and attentiveness may be more obvious).

Key differences across the two sample groups lie in the substantially different ratings of emotional self-awareness and determination. Emotional self-awareness is rated first in the Year 2 class and second last in the nurture group. Determination is rated first in the nurture group and third last in the class group. We can speculate that this is a result of the differing capacities of children in the class and the nurture group in terms of emotional development. The nurture group is intended to support children with needs relating to social and emotional development. Perhaps the nurture group teachers tried to encourage determination in these children by targeting the Creative Classroom methods towards this, or perhaps the activities presented a significant challenge to these children, who then rose to it.

### Summary of behaviours described in relation to each of the evaluation criteria

COMPASSION
<ul style="list-style-type: none"> <li>• Showing understanding of their own needs and the needs of others</li> <li>• Children showed a better working relationship in group learning than they would have done previously</li> <li>• Children showing empathy when one of them chose not to participate</li> <li>• Children wanted everyone in their group to be included and they felt responsible for each other</li> <li>• Children understanding that full participation looks different for everyone</li> <li>• The check in and news circle gave children a sense of not being alone in their situation and worries. They all listened as each spoke and offered up their thoughts</li> <li>• Children commenting on how different they all are and how 'safe' can mean different things to us all</li> <li>• Empathy between children and teacher</li> </ul>
CO-OPERATION
<ul style="list-style-type: none"> <li>• Being part of the decision-making process for things that would benefit the group</li> <li>• Children that would not normally speak are beginning to share their ideas</li> <li>• Children working through conflict within their group with minimum support</li> </ul>



<ul style="list-style-type: none"> <li>• Self-selection of roles to play in group work reduced conflict</li> <li>• Woodland treasure hunt where one child was sent off and the rest of the group shouted support enabled co-operation in the nurture group where this is an issue - children were sensitive to each other, showing support and encouragement</li> <li>• Children supporting each other even when the work set is not teamwork</li> <li>• All interacting with a sensitive approach to one another</li> <li>• Opportunities for understanding points of view</li> </ul>
EMOTIONAL SELF-AWARENESS
<ul style="list-style-type: none"> <li>• The check in allowed the children to develop their emotional vocabulary and express their feelings</li> <li>• The check ins allow children to experience how it feels once they have shared where they are</li> <li>• Reflections on group work related to activities, with children self-reflecting on their role in the success</li> <li>• Using the Wise Why has a small impact on the self-awareness of children in the nurture group, who struggle with this</li> <li>• Children who struggle socially, becoming self-aware of this and seeing the positive change in their relationships during activities</li> <li>• Check ins allowed one child to speak to the teacher about something theyd never spoken to anyone about before and said that it felt good to speak about it</li> </ul>
FLEXIBILITY
<ul style="list-style-type: none"> <li>• Working in the group situation encouraged children to go with each other's ideas and they were able to use the success criteria to assess whether ideas needed to be changed</li> <li>• Sessions which are planned but leave space to cater to each child as the sessions progress</li> <li>• Children getting over the disappointment when their ideas were not chosen, then thinking of a new idea</li> </ul>
FORWARD THINKING
<ul style="list-style-type: none"> <li>• Teachers plan sessions which leave space for children to lead</li> <li>• Dropping statements into the checks that encourage forward thinking 'my hope for today is'</li> <li>• Group learning activities allowed the children to plan ahead and think about what they wanted to teach the rest of the children</li> <li>• Not providing a script or set structure meant that children needed to plan in order to successfully perform the given task</li> <li>• Teachers pro-active in adapting methods to support individual children</li> <li>• Thinking about a hope for the weekend</li> </ul>
ADAPTABILITY
<ul style="list-style-type: none"> <li>• Transferring the power tools to a project focus rather than an explicit activity – children saw how skills can be transferred</li> <li>• Children understanding the need to voice where they are in their learning to get the support/scaffolding they need</li> <li>• Children in the nurture group having to adopt and adapt social and emotional skills to the context of this new grouping – supported by the Creative Classroom activities</li> <li>• Adapting to outdoor learning environment, usually used for play</li> </ul>
METACOGNITIVE KNOWLEDGE
<ul style="list-style-type: none"> <li>• Teachers describe learning aims and invite questions from children</li> <li>• Discussing that we are all different and that learning about ourselves would be different for each person</li> </ul>

<ul style="list-style-type: none"> <li>• Children explored what they had learned and considered next steps in relation to activities</li> <li>• The group learning sessions allowed the children to see themselves as learners</li> <li>• Opportunities for children to ask questions about why they are doing what they are doing, before, during and at the end of each session</li> <li>• Some children could self-reflect and evaluate learning before Creative Classroom but teacher is now seeing children who did not do this previously coming forward and showing an increased confidence and language</li> </ul>
<b>METACOGNITIVE SKILL</b>
<ul style="list-style-type: none"> <li>• Production and re-visiting of a 'contract of expectations' (strategic planning and reflection)</li> <li>• Power tools gave children a success criteria for evaluating their learning</li> <li>• Children supporting each other to self-regulate so that group work will succeed</li> <li>• Children motivated to self-regulate by participation in group work</li> <li>• Positive impacts on self-regulation through being given responsibility and ownership</li> <li>• The independent regulation from our children is noticeably improved during the Creative Classroom activities</li> <li>• Improvement in self-regulation when lining up</li> <li>• Some children had been struggling to manage themselves this week because of changes in the classroom yet managed themselves very well in the Creative Classroom sessions</li> <li>• Children beginning to take responsibility for their learning</li> </ul>
<b>AGENCY</b>
<ul style="list-style-type: none"> <li>• Group structures which enable children to take ownership and use their voice</li> <li>• Check ins encourage agency because they are individual and personal</li> <li>• Group work gives opportunities to share ideas and make decisions</li> <li>• Children selecting their own roles in group activities</li> <li>• Children encouraged to offer their ideas up and lead storytelling activity</li> <li>• Some sessions were about children's individual ideas, which developed and grew</li> <li>• Drawing (of their idea of a safe space) meant that the children were able to openly share and discuss with each other and with parents (when the drawings were shared on social media)</li> </ul>
<b>DETERMINATION</b>
<ul style="list-style-type: none"> <li>• Children stepping out of their comfort zones</li> <li>• EAL children had to work hard to stay engaged at times but saw that this was their responsibility and stuck at it</li> <li>• Children managing all of the activities despite some of them feeling uncomfortable</li> <li>• Discussing and reflecting on why some activities can be challenging but important (e.g.; drawing is important to artists)</li> <li>• Children supporting other children to keep going</li> <li>• Perseverance in having to talk for a set amount of time in the 'joy activity'</li> <li>• Some of the activities were challenging and require longer periods of development and practice</li> </ul>
<b>ATTENTIVENESS</b>
<ul style="list-style-type: none"> <li>• Strong level of focus</li> <li>• Fully engaged throughout</li> <li>• Independent activities requiring attentiveness were taken seriously</li> <li>• Group activities encouraged a sense of responsibility and the need for attentiveness</li> </ul>

<ul style="list-style-type: none"> <li>• When engaged in creative Classrooms there is marked difference in engagement – in particular for our EAL learners. Barriers have lessened for those who cannot communicate in English yet</li> <li>• Children worked outside and stayed focussed even though children from other year groups were playing out</li> <li>• Engagement happening on a deeper level through a focus on personal ideas (safe space exercise)</li> <li>• The free write was really good at supporting this</li> </ul>
<b>CONFIDENCE</b>
<ul style="list-style-type: none"> <li>• Engages children who might not usually engage, increasing their confidence</li> <li>• Regular check ins enable teachers to track progression in confidence, particularly in children who are not yet ready to vocally check in</li> <li>• Confidence to join in or to say that they didn't want to join in</li> <li>• Enjoyment inspiring/enabling an urge to succeed</li> <li>• Positive, confident attitudes continuing beyond the duration of enjoyable activities</li> <li>• Children encouraged and supported each other, building confidence and a safe space for risk taking</li> <li>• There is a clear, positive difference from when the children first arrive for the session and how they leave the session (nurture group)</li> <li>• Emphasising and reflecting on process over product helped children to gain confidence in drawing activities</li> </ul>

Table 10. Summary of behaviours described as related to the evaluation criteria

### Qualitative analysis of written notes from teacher reflection templates

The table of emergent codes (below), provides an overview of the kinds of behaviours and issues which teachers reflected on. This open coding is intended to complement teacher reflections which were related to pre-defined criteria (see table 10, above). Codes identified from the reflections of teachers working with the nurture group included many of those emerging from the class teacher reflections but there were some additional codes which reflect the differing nature of work with that group when using Creative Classrooms approaches. This open coding process suggests that the use of Creative Classroom by the nurture group teachers was more bespoke, individualised and targeted towards making children feel included. Whereas check-ins and outs were mentioned very frequently by the class teacher (and also mentioned by the nurture group teachers), the most discussed method by the nurture group teachers were mirroring and rainbow of strengths.

List of initial, emergent codes (in no particular order) from class data					
T	Time	PL	Planning	TR	Training
CI/CO	Check in/check out	V	Voice	O	Ownership
EMB	Embed	EMP	Empathy	VIS	Visualise
F	Freedom	RES	Respect	EXP	Express
D	Draw	TRAN	Transformation	ID	Ideas
C&M	Curriculum with method	MAG	Magic	OUT	Outside

TA	Teacher autonomy	AUT	Child autonomy	REF	Reflection
AD	Adapting	DIST	Distracted	RES	Resilience
SATS	SATS	PERS	Personal	RSK	Risk
TAP	Teacher adapts pedagogy	VSN	Varied support need	CH	Challenge
ME	Major event which impacts	NCB	New child behaviours	NTB	New teacher behaviours
LIS	Listening	L	Leadership	C	Confidence
SR	Self-regulation	RESP	Responsibility	SOC	Social learning
EMO	Emotional	FAM	Families	PRAC	Practicalities
EAL	EAL focus	FOC	Focus	SAFE	Safety
ENG	Engagement	SO	Supporting others	MOT	Motivated
MET	Metaphor	BT	Body tools	Vm	Voice as method
<b>List of initial, emergent codes (in no particular order), additional to those which emerged in class data</b>					
INC	Inclusive	ENJ	Enjoyment	T.IND	Tailored to individual
COMF	Comfortable	UCOMF	Uncomfortable	I	Imagining
EXC	Exciting	AD	Adventurous	COMM	Communication
SENS	Sensitivity	WISE	Wise why	MIR	Mirroring
SACH	Sense of achievement	IND	Individually	POS	Positivity
N-ENG	Non-engaged	RAINB	Rainbow of strengths	MW	Magic word game

Table 11. List of codes. Year 2 class and nurture group. Drawn from teacher reflection templates

In order to enable a coherent discussion, initial, emergent codes underwent a process of axial coding, in which related codes were synthesised and re-categorised as major themes and sub-codes. Below is a table which lists these major themes and provides examples of reported reflections in relation to sub-codes which were the most 'saturated' (frequently mentioned, discussed in depth or highlighted as important). The major themes are ordered, with the most saturated major theme described first and the least saturated described last. The pre-imposed categories used as a structure for teachers to reflect through (compassion, co-operation, emotional self-awareness etc.) are omitted in order to conceptualise the teacher responses from a more open perspective which can be triangulated with the pre-imposed categories.

**1.THINKING SKILLS (self-regulation, listening, focus, attentiveness, visualisation, ideas, imagination, reflection, planning, resilience, confidence, engagement, motivation)**

The children have been focused and attentive during the group activities. (FOC, ATT, ENG)

In session 2 the children had lots of different ideas for each different object. As we changed quickly they had to get over the disappointment of not being chosen and then think of a new idea. They got better at this the more practice that they had. (ID, RES, also NCB)

Intentions for the day have been particularly successful in helping the children to take time to reflect on what they want from the day/lessons and how they could achieve this. (REF, PL, I)

## **2.EMOTIONAL AND SOCIAL SKILLS (respect, empathy, expression, social learning, emotional, positivity, enjoyment, communication, sensitivity, supporting others)**

The reflection time given to the joy activity allowed the children to evaluate the impact of the learning experiences on their own feelings. Children openly shared how they had felt during the activity process. (EMO, EXP, also, SOC, REF)

The children showed empathy when one of them chose not to participate (RES, EMP)

When other members of the group were feeling a little disheartened during their clue hunt, the others were able to lift them up and keep going. (SO, EMO, SENS, also, RES)

## **3.Transformation (magic, new teacher behaviour, new child behaviour, sense of achievement)**

In session 2 particularly she could see herself connecting with other children and this is when I saw a change in her. She struggles with relationships and group work yet could see herself being so successful in the activity. (NCB, SACH, also, SOC, EMP)

Understanding points of view has felt to be key learning for the children this week. It feels like there has been opportunities for the children to listen to views and opinions that are quite different from their own. They have managed this better than I have ever seen before. (NCB, also, EMP)

Another highly attaining child who often struggles to 'get rid of the cool card' was engaged in all the activities in a way I haven't seen before. He was enjoying himself and letting himself go. He was laughing and not taking himself seriously. It felt that he was seeing himself in a different way and liking it. Another magic moment. (MAG, NCB, also ENJ, SAFE)

## **4. Autonomy (child autonomy, teacher autonomy, voice, ownership, freedom, responsibility, leadership)**

...it feels that the children are beginning to take responsibility for their learning. Initially they found it difficult to regulate with the car journey activity...This did settle as I stepped back and the children took ownership. (AUT, TA, O, RESP, also, CH)

Their success was also dependent on them and nobody else – although this is scary for some of our children it also inspired them to succeed. (RESP, AUT, O, also, MOT)

The children were encouraged to bring their ideas forward, lead the storytelling and ways to support their teammates in this activity. (AUT, L, O, also, SO, ID)

## **5.Methods (check in/check out, draw, wise why, voice (m), mirroring, metaphor, body tools, rainbow, magic word)**

Using the wise why at every opportunity is beginning to have a small impact now on their self-awareness. (WISE)

Session 2 encouraged new ideas from the children – they had the information that they needed to present but had to use the body tools to present it. Interestingly most children chose voice. (BT, Vm, also, ID)

The mirroring of emotions will have given the children the feeling of really being heard and seen. (MIR, also, EMO, V)

### **6.1 Practicalities: challenges**

A frustrating week (again) this week in terms of time out of the classroom because of SATs...the children's behaviours have significantly changed because of the change in routine, lack of presence of safe adults and stress about the tests.

Sudden death of a pupil

The children that take part in this session are all currently presenting with anxious feelings. To be able to speak, act, take part in activities is a big leap for these children. All have engaged well despite the uncomfortable feeling it will have given them initially.

### **6.2 Practicalities: space for learning**

I took the children outside for the creative classroom sessions. This gave us space and freedom without worrying about impacting the adjoined class.
The way the children encouraged and supported each other built confidence within the group and created a risk-taking atmosphere.
<b>7.Embedding (adapting, teacher adapts pedagogy, personal, inclusion, tailored to the individual, curriculum with method)</b>
...more time spent considering the links that we can make between English and the creative classroom. Steph in teaching. A double session meant that we felt we had time for instruction, discussion and reflection. The time for reflection seems to be the element that is missed and the element that is crucial. (C&M, also, TR, REF)
The check out on Friday really showed the positive impact that creative classrooms has had on our children and me! I'm feeling for the strategies and resources that I have developed because of the experience. (TAD, C&M, also, POS)
We are really good at exploring the creative classroom activities with the children but not yet able to embed in our planning so that it becomes part of our practice. (C&M, also, PL)

Table 12. Major themes and their sub-codes, with examples of how these were constituted in practice, emerging from notes sections of the teacher reflection templates

## Narrative on the emergent themes

**THINKING SKILLS:** Teachers had been asked to look for developing thinking skills and the tool they were using to capture their reflection was framed in this way, so it would be expected that this theme would emerge. They reported the development of a wide range of skills (this is discussed in more detail in relation to the pre-imposed categories).

**EMOTIONAL AND SOCIAL SKILLS** emerged strongly. This is likely to be related to their inclusion in the pre-imposed criteria and also to the ethos and approach of the school, where emotional and social well-being are highly valued. Teachers had an understanding of the importance of emotional and social development which seems to have helped them to understand the benefits of Creative Classroom in that context. It may be that in some schools the development of these attributes is more impactful due to differences between approaches in regular practice. A key difference emerges between the class and nurture group in that the latter are more challenged by self-awareness and self-regulation. In the nurture group, the co-production of a kind of contract of 'group expectations' is frequently mentioned as being useful in developing self-regulation. Generally, the teachers reported that Creative Classroom has a very positive impact on social and emotional development. The social nature of the activities provides safe space and scaffolding for emotional and social development.

**TRANSFORMATION** was frequently cited by teachers in terms of new and improved behaviours being developed by the children. They sometimes described this as 'magic' and there was a clear sense that the project was having a positive and sometimes, dramatic impact. There are frequent references to individual children who typically struggle with certain aspects of learning (e.g.; struggling with group

work, confidence, being self-conscious, taking the lead) for whom the activities impacted substantially. Transformation was also apparent as change in teacher's practice, such as embedding the use of check in/s check outs and understanding how important it was for each child to feel seen and heard as they entered the classroom and of making time for reflection. Additionally, teachers reported their confidence in the use of the Creative Classroom methods growing as the project progressed.

AUTONOMY, whether conceptualised as children's ownership, voice, responsibility, voice, leadership or freedom, was frequently described as an outcome of the Creative Classroom approaches. The development of this autonomy often, necessarily involved challenge or perceived risk but the stretch seems to have been worth it, with children becoming more able to express their voice. For teachers, there was sometimes frustration that their professional autonomy was limited by requirements in regards to SATs. Perhaps this was heightened in the context of otherwise working with contrasting, Creative Classroom practices which they were seeing the benefits of.

METHODS. Different Creative Classroom methods seem to have appealed to the different teachers working with the class and nurture group. Check-ins and outs were mentioned in relation to both groups but were particularly valued by the class teacher, who could use these to ensure constant, emotional contact with all of the children even when her time was demanded elsewhere. In the nurture group, the rainbow of strengths and mirroring activities were valuable in helping children with individualised needs to feel included and to grow their voice.

PRACTICALITIES which impacted upon the implementation and embedding of the pedagogies included available time, activities related to SATs and unexpected events (the death of a child). In terms of creating a useful 'space' for learning, both the class and nurture teachers remarked upon the value of taking the children outside. It was important to emphasise that it was ok to take risks and that it wasn't about right answers, in order to reassure the children that they could safely engage in the activities. Occasionally the nature of the new activities could make the children distracted or nervous about engaging but teachers saw this as something to work on rather than as an unsurmountable problem with the approaches. In the nurture group, where teachers were using the Creative Classroom methods to try to address issues of anxiety, there was an expectation that children might find the activities difficult initially and reporting of how many or most children came to embrace them. Teachers talked about children's sense of safety, in one case using a 'safe space activity' to support this.

EMBEDDING of the methods into general teaching practice has begun to take place. The data shows a progression in terms of how specific methods are recognised as useful and can become integrated into day to day practice. The class teacher suggests that, towards the end of the project, she felt that she had a repertoire of methods to hand, which she could draw from in a fluid way to support her teaching.

### 4.2.3 Triangulated summary of impacts on the children

Looking across the data emerging from children and teachers, regarding impacts on children's thinking and learning, there are areas of triangulation which this combined perspective and combined use of tools yields. Data gathered from the children is relatively limited but is helpful for supporting the interpretation of teacher's data. Below is a list of ways in which the data triangulates and what is implied by this:

- **Literacy:** children's self-reports (SDQI tool) suggest that their confidence in their capacity for literacy improved over the life of the project. This seems to correspond to teacher's reporting of particularly successful integration of the Creative Classroom approaches within teaching for literacy. It is difficult to know whether children's attitudes changed due to the approaches being used more frequently in literacy than in other subjects, or whether using them in relation to literacy produced a greater impact than it did in other subjects due to a smoother or more effective alignment of subject and pedagogy.
- **'Peer relations', 'physical appearance' and 'general school traits'** seem to have declined over the period of the project, as reported by the children in the SDQI. The class teacher had predicted such a decline during her interview, saying that this might be likely because the children had become more reflective and empathetic due to Creative Classroom and were likely to evaluate themselves more harshly because they had thought more deeply about these traits. In effect, this suggests a higher level of critical thinking developed through the intervention; however, we must be mindful that this is based on speculation at this time. We must also consider the possibility that the project had a negative impact on these traits, or that other factors came into play which impacted upon children's reporting.
- **Metacognition:** teachers in both the nurture group and the class reported the development of metacognition and particularly, metacognitive skill, in the form of self-regulation. This corresponds with what may be a more sensitive approach to the completion of self-reports (SDQI) at the end of the project. The correspondence lends some strength to the argument that children rated themselves lower in the post project SDQI because they had developed criticality and the capacity to reflect more deeply on their learning. The marking down of traits which are largely related to social experiences also suggests impact on empathy and self-awareness, which corresponds with teacher reporting in focus groups, interviews and field notes. It begins to suggest a relationship between the development of social empathy, general self-awareness in social situations, emotional understanding and the capacity to be metacognitive (with self-awareness related here to thinking and learning specifically). In turn, this suggests a Vygotskian dynamic in which learning takes place socio-culturally, specifically, in the context of Creative Classrooms, through an emphasis on and the provision of space for emotional development. The emphasis on emotion within the pedagogy has been discussed explicitly by facilitators and in informal discussions with the PYE management team.
- **Consolidating reports of children's cognitive traits:** Blob tree reporting by the nurture group, if taken at face value, suggests that the children in this group



were continually having the best time ever (and this does suggest that they were actually having fun!). Triangulation with teacher data suggests that in fact, completing the blob tree meaningfully was a challenging task for these children, who resorted to simply choosing the 'most fun' image. This consolidates the idea that these children had different learning needs than those in the class group, experiencing the pedagogy from a different starting point. This seems to validate teacher-reported differences in the development of children's cognitive traits (in field notes) within the nurture group, where the development of determination and confidence appear as key areas of success (as opposed to emotional self-awareness in the class group). 'Star Map' data from children in both the class and the nurture group differs slightly to what teachers report as the most strongly emerging cognitive developments, however; comparison between data from the star maps and the teacher field notes templates is limited because it was not always collected consistently due to practical constraints in school.

### **4.3 Thematic summary of all findings**

All of the findings presented above were analysed thematically to produce the following set of major, emergent codes with a summarising, descriptive narrative. All of the themes are interrelated. Themes are not listed hierarchically, according to how 'saturated' each code is. Rather, the themes are ordered in that they begin with foundational ideas and principles before moving on to discuss impacts in practice and inherent challenges. The themes are: Ethos, Space, Individuality, Transformation and Challenges.

#### **Ethos**

There was a recognition by all involved in the project, from the outset, that the ethos engrained in PYE work and in Creative Classroom, aligned somehow with the ethos of Barrowford Primary School. It was apparent that to some degree, this might make the project an easier 'fit' than in some other schools. This 'fit' was further enabled by the belief and commitment of the Head Teacher and the alignment of Creative Classroom with other ways of working in school, such as the 'rounded and grounded' framework. Given the evidence across the programme, it seems that the organisations are aligned in their belief in supporting and caring for the individual child, in a holistic way which accounts for emotional as well as cognitive achievement, enabling voice and empowerment. Children are seen as whole individuals and as lifelong learners. There is an underlying belief that by supporting children in this way, academic achievement and attainment will become more likely over time. The *idea* of and valuing of having 'belief' and a sense of moral duty towards children emerges strongly in teachers as well as in Creative Classroom practitioners as a critical element of educational practice.

While such an ethos is explicit in the name of 'Partners for Youth Empowerment', training does not focus explicitly on, or repeatedly headline the goal of empowerment. The training takes a very practical approach, headlining the 'power tools' and activities

as opposed to presenting ethos-based goals and then providing ways to work towards these. The trainers do not seem to be teaching to a theory, although the presence of an underlying theory, even if this is not fully conceptualised or spelled out, becomes apparent as the training progresses. It is 'emergent', with participant teachers being given 'space' to construct their own interpretation of it. As teachers come to understand the potential of the power tools and how they can apply them within their practice, they are simultaneously coming to an understanding of *why* the tools are valuable. They become aware of, or, to some degree and within parameters inherent in the pedagogy, are constructing an underlying ethos through experience, as opposed to being told that there is an ethos and what this is. This is in keeping with the ethos itself, which emphasises autonomy, individual development and the supportive value of arts-based experiences. The training programme is very successful in modelling the approaches which are concordant with its ethos, demonstrating integrity and distinguishing it from some other educational programmes and interventions.

## **Individuality**

The concept of supporting individuality and the needs of individual children were of high importance and built into the ethos of both Creative Classrooms and Barrowford Primary School. Creative Classroom contributed to supporting individual inclusion and engagement, towards the development of individual confidence and voice. The 'Power tools' and general approach ensured that children with a broad range of needs could benefit from the programme.

The flexibility of the programme itself, as well as the bespoke approach and coaching role taken by the training facilitators, ensured broad, if not whole inclusion, even where using the programme seemed initially challenging. For example, in the nurture group, where it was difficult at first to integrate the techniques within the standard groupings and activity, the grouping was changed and Creative Classroom became a sole focus. Children in this group benefited from the programme on their own terms, with a starting point in which they needed to build the confidence to engage. Repetition and pattern of sensory actions within the activities, along with an emphasis on choosing when to take part, as opposed to 'taking turns', encouraged engagement from children who might usually struggle to engage socially.

In the Year 2 class, particular methods ('check-in' and 'outs') within the programme provided a 'way in' to embedding the wider programme by providing a practical way for the teacher to habitually make sure she understood the situation and well-being of every one of her students. In the Year 2 class, the programme benefitted both those children who needed to speak out more and those who used their voice too much, by developing emotional awareness and self-regulation. Children who had often struggled to achieve and attain could do so within the art-based experiences, giving them a chance to shine. Children who were high academic achievers were given challenges to think and learn in more subjective, 'risky' and imaginative situations, expanding their range. In all cases, encouragement to pursue objectives in an autonomous way, by not specifying or modelling outcomes and leaving 'space' for children to explore and enquire collaboratively and by incorporating their personal

ideas, encouraged the development of individuality and the capacity to self-regulate and form this creatively.

The experiential nature of the training programme, in which the facilitators modelled, for and with the teachers, the activities and approach which teachers would use with the children, enabled the teachers to feel empathy with the children who they would use the approaches with. They could appreciate individual differences and responses, seeing the opportunities to work with these using Creative Classroom. The bespoke nature of the facilitator interaction with the teachers (working in each classroom with individual teachers as well as communicating between visits) modelled an approach which teachers could try to emulate with their students, in which learning was adapted to meet individual need and value individual contributions and ideas.

## **Space**

The programme creates 'space' for thinking and learning. This space is a social space, where a community of learners develop together and support each other in an atmosphere of empathy and respect for individual voice. Usually hierarchical relationships are levelled by a lack of reference to expertise within a new way of learning which isn't concerned with whether things are right or wrong. This makes the space 'safe' in terms of participation and engagement in unusual activities, which can sometimes make people self-conscious. There is an emphasis on building trust, modelled by the facilitators with the teachers and on valuing contributions, which makes the 'space' usable. There is a degree of predictability in the space, as it becomes a kind of learning community in which the activities undertaken have a degree of predictability in terms of their format, including the use of rhythm and pattern. Opportunities for reflection are built into the pedagogy, so that being reflective becomes a habit, as does self-regulation. In this way, Creative Classroom makes 'space' for reflection which is often difficult to include in regular practice. In turn, the reflection makes metacognitive 'space' for considering thinking and learning.

An inexplicit emphasis on autonomy for teachers and children, is another way in which Creative Classroom makes space: space for learners to shape their own thinking and learning as individuals (see above).

Additionally, Creative Classroom at Barrowford raised ideas of what physical spaces work best with the approach. Classrooms may not be the best space as they may inhibit some of the physicality of the activities. Going outside and into communal spaces in the school works well, with children more likely to be experimental and explorative.

There was a lack of 'space' in some aspects of the programme. Some teachers would have liked more space and time to work with each other and with facilitators embed Creative Classroom approaches within their planning. In some ways, 'space' can be a challenge, especially if time is limited and practices are new, requiring a degree of adaptation which can be tricky for some teachers who have developed practice which relies on planned and fixed approaches. However, teachers at Barrowford who struggled with this, acknowledged it and saw Creative Classroom as positive in encouraging them to work in a different, more 'open-minded' way.

## **Transformation**

The programme supported teachers to transform their practices towards building in arts-based experiences to support transferable skills but more than this, it changed teachers attitudes to their practice. Beliefs which teachers already held, in keeping with the school ethos, seem to have been reinforced as teachers saw the impact of activities which built confidence, engagement and voice, along with a range of other thinking skills. Seeing the difference in how individual children were able to engage in learning inspired the teachers to continue using the pedagogy, nurtured their belief that the pedagogy aligned with their purpose as teachers and seemed to refresh and reinforce their personal, ethical beliefs about what and how children should be learning.

Personal coaching from the facilitators helped the teachers to become confident and creative in working to ensure that their teaching would support their beliefs via the inclusion of Creative Classroom pedagogies. Ethos supported practical application and vice versa. Ethically informed practice had been happening prior to Creative Classrooms at Barrowford, given the school ethos, but there was a reinvigoration of practice, or perhaps a deepening of understanding in terms of what ethical practise should look like.

Transformation was evidenced in the children too. Transformations in confidence and voice were reported by both teachers and children. Resilience and a willingness/capacity to engage, developed in the nurture group, where this had been low. There are strong indications that children developed their emotional self-awareness and self-regulation and that these two skills are interrelated. It might be useful to explore the hypothesis that emotional self-awareness + reflection, experienced through Creative Classroom activities = metacognitive skill (self-regulation). Such an exploration could be valuable given the weight of academic evidence that metacognition supports increased achievement and attainment.

Traditionally, we tend to separate emotion and cognition, thereby separating these when we consider self-regulation. Creative Classroom raises the question of whether this separation is useful and if, in fact, by including our emotional thinking and developing empathy with other people, we can enhance our metacognition. This would certainly align with the socio-cultural perspective of learning proposed by Vygotsky. In this scenario, Creative Classroom becomes a 'scaffold' within the 'zone of proximal development'.

## **Challenges**

We should note that Barrowford was a context in which Creative Classroom seemed likely to thrive, due to an alignment of ethos and practices. There seemed to be a fairly small degree of challenge involved in using the approach. While it was a stretch to embed the approach sustainably, there were signs that this was happening to the degree that practices and attitudes were changing amongst the teachers directly involved in the training. However, the relatively small issues raised within the evidence

are valuable for discussion in that we might speculate that they could be scaled-up in less conducive, school contexts.

Time was an issue in terms of the duration of the training, which teachers and the Head would have preferred to take place over an entire school year. The need for teachers to attend to other duties, outside of class and at times, when the CPD sessions were taking place, also got in the way of embedding the approach. SATs were one thing which inevitably drew teachers away from the project when they would have liked to focus on it.

The age of the participating children, specifically, using the approaches with older children who thought they had to be 'cool', was challenging. This could have an impact on younger children in mixed age-groups, who could be put off by the lack of participation of the older ones. Teacher's knowledge of individual children was helpful in overcoming this, as was the repetition of activities and attempts to build a 'safe' space.

Teachers had a perceived need to collect evidence of learning outcomes which at first, presented a barrier to embedding the approaches. Facilitators helped the teachers to reconsider this, to take the 'bendy route' and feel confident that they would gain this evidence in the end. Opportunities for planning directly with the facilitators and the provision of a planning tool, helped the teachers to deal with this challenge, which represented a need to shift their usual practices towards a more creative approach to planning and supporting learning.

## 5 Conclusion and Recommendations

### 5.1 Conclusion

In conclusion, Creative Classroom had a positive impact in the eyes of the teachers and Head teacher involved. Children provided positive responses to their experiences and teachers confirmed that they had seen a transformation of children's confidence, emotional self-awareness, compassion and engagement. All of the learning skills which were evaluated explicitly were reported as being positively impacted. The teachers themselves underwent a transformation of practice and opened their minds to a more adaptive and creative way of working. Support from facilitators at the planning stage, as part of a bespoke, ongoing relationship with each teacher, played a large part in embedding the Creative Classroom approach. Going forwards, the challenge is to embed the practices across the school, sharing them further with other teachers and fully building them into school culture.

Creative Classroom creates a safe space for teachers to reflect on teaching and learning, as well as a safe space for learning itself. This space is a community in which every person is equal and is individually valued in terms of their contribution and their participatory need. Within this social context, in which emotions are embraced as a critical capacity of learning and learners, reflection is nurtured as habit and learners are engaged through arts experience, this seems to lead to the development of metacognitive skill as self-regulation.

In such a supportive context, barriers and challenges to embedding the pedagogy were fairly minimal. Experience within the favourable context at Barrowford, (namely; an aligned ethos, associated pedagogies and a very supportive Head Teacher), suggests that in less overtly favourable school contexts it may be helpful to be aware of issues related to: time and timing and the need for high levels of support with planning in order to ensure the embedding and sustaining of the approach. Attention may need to be paid to supporting teachers to use the approach with older children.

As ever, requirements to conform to curricular demands, to complete SATS and provide evidence for Ofsted, can constrain the integration of new practices. For some teachers, the step towards a more flexible approach to lesson planning and facilitation is likely to be a large one. The Creative Classroom approach to teaching is one of facilitation as opposed to transmission. This is likely to be challenging in a less 'progressive' school context; however, the flexibility, understanding and creativity of the Creative Classroom facilitators, together with the ethical integrity which is the backbone of the approach, should enable the necessary, responsive adaptation.

## 5.2 Recommendations

It should be noted that most of the following recommendations are based on what worked, as opposed to perceived deficits.

### For future training in further contexts

- Expect teachers to need lots of bespoke support during lesson planning, leaving lots of time for this and continuing to provide suitable planning tools
- Build in an exercise to create a documented action plan towards the end of the project
- Carry out the training over the full school year (at least), ensuring time between in person school visits for school staff to plan and discuss together and continuing with one to one communication by email and skype
- Try to ensure commitment from Head Teachers and Senior Leadership at the outset
- Discuss the alignment (or not) of Creative Classroom and school ethos explicitly with leading teachers at the outset, in order to establish how an approach with such a strong ethos is likely to fit or can be fitted into school practice
- Use (with care) the tentative result that Creative Classroom seems to nurture metacognitive skill as a means of demonstrating useful, likely outcomes as an advocacy tool with school leaders
- Use (with care) the tentative result that some data indicates that Creative Classroom might support progress in children's attitudes towards reading to promote the value of the programme
- Where possible, provide teacher supply costs so that teachers can take time out to discuss and plan together
- Be ready with ideas for teachers to differentiate activity in order to include older, more self-conscious children
- Be ready to tackle the barrier of 'providing evidence' which begins to guide approaches to teaching, finding ways to show that the evidence *will* emerge
- Develop individual, teacher case studies which can be shared with teachers taking part in training
- Develop a network of 'Creative Classroom Advocates/Ambassadors' who can help facilitators to bridge the perceived gap between Creative Classroom and 'normal' practice by sharing examples from personal teaching experience

### **For further research**

- Further research at both a macro and micro level, as a large-scale, mixed methods study and as individual case studies of teacher and child experience across schools, and/or, as a substantial, ecological study
- Further emphasis on gathering children's perspective and voice in regard to their experiences of Creative Classroom, enabling an overview/'mapping' of the cognitive and metacognitive processes at hand (including the emotional aspect of these)
- Research the hypothesis that Creative Classroom provides an ideal space for developing metacognitive skill, owed to the inclusion of emotion within the pedagogical approach, the embedding of habitual reflection and using arts experiences as a vehicle for learning: 'Does 'Creative Classroom' scaffold in the zone of proximal development towards developing metacognitive skill?'
- Investigate further the suggested impact on children's perception of their reading capacity, looking for direct evidence that Creative Classroom causes this, asking whether and to what extent this is because it is most easily applied to literacy within the curriculum
- Reconsider the use of the SDQI and Pupil views Template, considering replacements or the provision of a more structured 'activity book' for children, which acts as both a pedagogic tool and a research tool



## Appendices

### Appendix 1.

#### Evaluation Guide

### Creative Classroom at Barrowford Primary School: Evaluation guide

#### What we are looking for

We are taking both an inductive (hypotheses generating) and deductive (testing hypotheses) approach to the evaluation. In other words, we would like to be open-minded and just 'see what happens' but also, there are some things which we might expect to happen and we are trying to capture evidence of them. To this end we have designed a light framework with criteria which will provide us with a set of lenses to look at impacts but will also be ensuring opportunities to gather reflections on impacts which don't 'fit', in an attempt to get as whole a picture as possible. The framework below relates to criteria already used in school as part of 'Rounded and Grounded' but also relates specifically to aspects of learning identified as important in the context of this project. Aspects of learning are categorised for convenience and we expect them to overlap.

<b>Social and Emotional development</b>	COMPASSION: having empathy and showing understanding
	CO-OPERATION: working as a member of a team and understanding other points of view
	EMOTIONAL SELF-AWARENESS: understanding the impact of learning experiences on our own feelings
<b>Creativity</b>	FLEXIBILITY: being able to amend a process as circumstances change
	FORWARD THINKING: planning ahead and being proactive, having relatively new ideas
	ADAPTABILITY: transfer of learning behaviours to different and new contexts
<b>Voice</b>	METACOGNITIVE KNOWLEDGE: understanding our own learning
	METCOGNITIVE SKILL: self-regulating and having strategies for our own learning
	AGENCY: capacity for personal coherent personal expression and making reasoned suggestions
<b>Resilience</b>	DETERMINATION: showing perseverance
	ATTENTIVENESS: focussing on the task in hand
	CONFIDENCE: having a positive attitude and showing resilience

## How we will gain insights

The evaluation will be a case study which tries to build a contextual picture of the project impacts by incorporating the perspectives of children, teachers, school leaders and project facilitators. There will be a focus on one class and on the school nurture group in terms of the application of the research tools. Additionally, there will be a focus group consisting of selected teachers who are attending the training sessions, along with PYE facilitator/s. These focus group sessions will be semi-structured, with points to consider supplied in advance as well as opportunities for open discussion. A sample group of children will be interviewed at the end of the project, with the best approach for this being agreed with their class teacher.

## Research tools and their application

TOOL	PURPOSE	WHEN & FREQUENCY	TIME TAKEN	APPLIED BY and TO
SDQ (self-description questionnaire)	To capture children's self-reported sense of self-confidence, pre and post intervention, so that we can see if there is a difference	At the start and at the end of the project	Approx. 30 mins	Jen Burton to Y2 class Teacher/TA to nurture group
STAR MAP	To capture children's self-reported 'social/emotional, creativity, voice, resilience'	At the end of any session which is heavily influenced by PYE training. Approximately once per week	Approx 3 mins	Jen Burton to Y2 class Teacher/TA to nurture group
PUPIL VIEWS TEMPLATE	To capture the development of metacognition	At the end of any session which is heavily influenced by PYE training. Approximately every two weeks	Approx 15 mins	Jen Burton to Y2 class Teacher/TA to nurture group
TEACHER REFLECTION TEMPLATE	To capture teacher's perspectives of the project impacts in relation to the	Once per week	As long as the teacher feels is necessary	Jen Burton Nurture group teachers Other participating teachers if this

	<p>criteria and more generally.</p> <p>To provide a means of tracking and cohering all of the data by referencing which sessions have happened on which dates and which pieces of data relate to those sessions</p>			<p>supports them to contribute to focus group discussions (optional)</p>
FOCUS GROUP MEETINGS	<p>For teachers and facilitators to reflect on the training and implementation in relation to the criteria and more generally.</p> <p>Supported by a loose, guiding agenda and by the teacher reflection templates which teachers have completed and can use as personal prompts</p>	3 meetings (see schedule above)	1 hour	Helen Burns
VIDEO AND PHOTOGRAPHS	To provide examples and allow open coding	Collect as is practical and relevant. (We won't be able to analyse large amounts of these as this is very time consuming – we will need to purposively sample a small selection)		Teachers, facilitators, researchers

## Guidance for using the tools

## **SDQ**

Try to ensure the children are in a quiet environment and that they are settled and calm. Choose an environment for completion which can be replicated when you come to do the 'post' project questionnaire, making the conditions as similar as possible (of course this can just be your classroom!). As detailed in the text at the start of the document, explain that THIS IS NOT A TEST but is a questionnaire. Ask the children not to help each other with the answers. The answers are personal and there is no 'right' answer. It is nothing to worry about and it's important to answer as honestly as possible so that we can understand how children think and feel. With Year 2 children and with a mixed age group in the nurture group it may be best to read the questions out one at a time and wait until each student has completed their answer. We estimate that completion may take about half an hour but it could be from 30 to 45 minutes, depending on the group.

## **Star Map**

This is fairly self-explanatory. At the end of a session which has been heavily influenced by Creative Classroom approaches, ask the children to rate how they think they did by colouring in a number on each of the axis on the star map. They can then, if they like, join up the stars to make a 'constellation' which shows the shape of their learning. Stress that this is not about achieving 'high scores' but is about genuine reflection. 'What was the session good for, for you and your learning?'

This, and the pupil views templates can be used as reflective tools which support the development of metacognition while also providing us with data. If you ask the children to keep all of the sheets in a folder and ensure that they are numbered, you could ask them to reflect back on how their learning has changed in the different activities they have undertaken. You will need to stress that it is not about always increasing the 'score' but is more about looking at what they learned best through what kind of activity, as individuals.

If you liked, on occasion you could ask the class to complete one star map as a group as opposed to individual ones. This might also be a good way to introduce the tool in the first instance. You could draw this on a board or large piece of paper. Please collect or document this/these too!

## **Pupil Views Template**

First of all, select the template which relates most closely to the kind of activity children have been doing. Make sure the children fill in their name and the session number which you have allocated to the activity. Explain to the children that you would like them to fill in the speech bubble with 'what you were saying' and the thought bubble with 'what you were thinking'. You might need to have some group discussion about this in the first instance, until the children start to feel confident about completing the templates. Because the

sample groups include young children they are likely to need support to complete the statements. Let them know that when they have completed the statements, they are welcome to add to the drawings in any way that they like. To get the most from using these templates, use them for further discussion about the learning which has taken place.

### **Teacher reflection template**

This template is the key to the research team being able to connect up the different pieces of data. Please use it to record the date, session number and provide a brief description of key Creative Classroom activities/approaches which were used. Please also note which kind of evaluation tool you used with the children (which will also be labelled with the session number you allocate) so that we can triangulate the children's perspectives with your own.

Please complete the template every week. If you didn't do any creative Classroom work in a particular week, or if you simply found yourself using facilitation approaches in a very integrated or more subtle way, then please record this. We should have a reflection template for every week so that we can get a sense of how the approach was being used.

We appreciate that you may have lots of time to do this sometimes and very little on others. Please just let us know the situation and write what you can. When you have completed your template please email it to [helen.burns2@ncl.ac.uk](mailto:helen.burns2@ncl.ac.uk)

### **Focus group meetings**

We will provide you (by email) with a set of prompts for discussion in advance of each meeting. These informal discussions will therefore be semi-structured, with a means of focussing the conversation while doing some broad exploration of what is happening in relation to the project.

Appendix 2.

Teacher Reflection Template

**Creative Classroom at Barrowford Primary School**

**Teacher Reflection Template**

<b>Teacher name</b>			
<b>Week commencing</b>			
<b>Session date</b>	<b>Session no.</b>	<b>Description of activities</b>	<b>Tool used</b>

**1. Were there any positive or negative contextual factors which impacted on using Creative Classroom approaches this week? If so, please describe them.**

**2. Was there something you did, related to Creative Classroom, which worked particularly well this week? If so, what was it, what impact did it have and on whom in particular?**

**3. Please comment on the impact of Creative Classroom activities in relation to each of the following aspects of learning. Please mention anything which was particularly successful or unsuccessful in developing each aspect, what this looked like and why it was the case.**

**COMPASSION: having empathy and showing understanding**

**CO-OPERATION: working as a member of a team and understanding other points of view**

**EMOTIONAL SELF-AWARENESS: understanding the impact of learning experiences on our own feelings**

**FLEXIBILITY: being able to amend a process as circumstances change**

<b>FORWARD THINKING: planning ahead and being proactive, having relatively new ideas</b>
<b>ADAPTABILITY: transfer of learning behaviours to different and new contexts</b>
<b>METACOGNITIVE KNOWLEDGE: understanding our own learning</b>
<b>METACOGNITIVE SKILL: self-regulating and having strategies for our learning</b>
<b>AGENCY: capacity for personal, coherent expression and making reasoned suggestions</b>
<b>DETERMINATION: showing perseverance</b>
<b>ATTENTIVENESS: focussing on the task in hand</b>

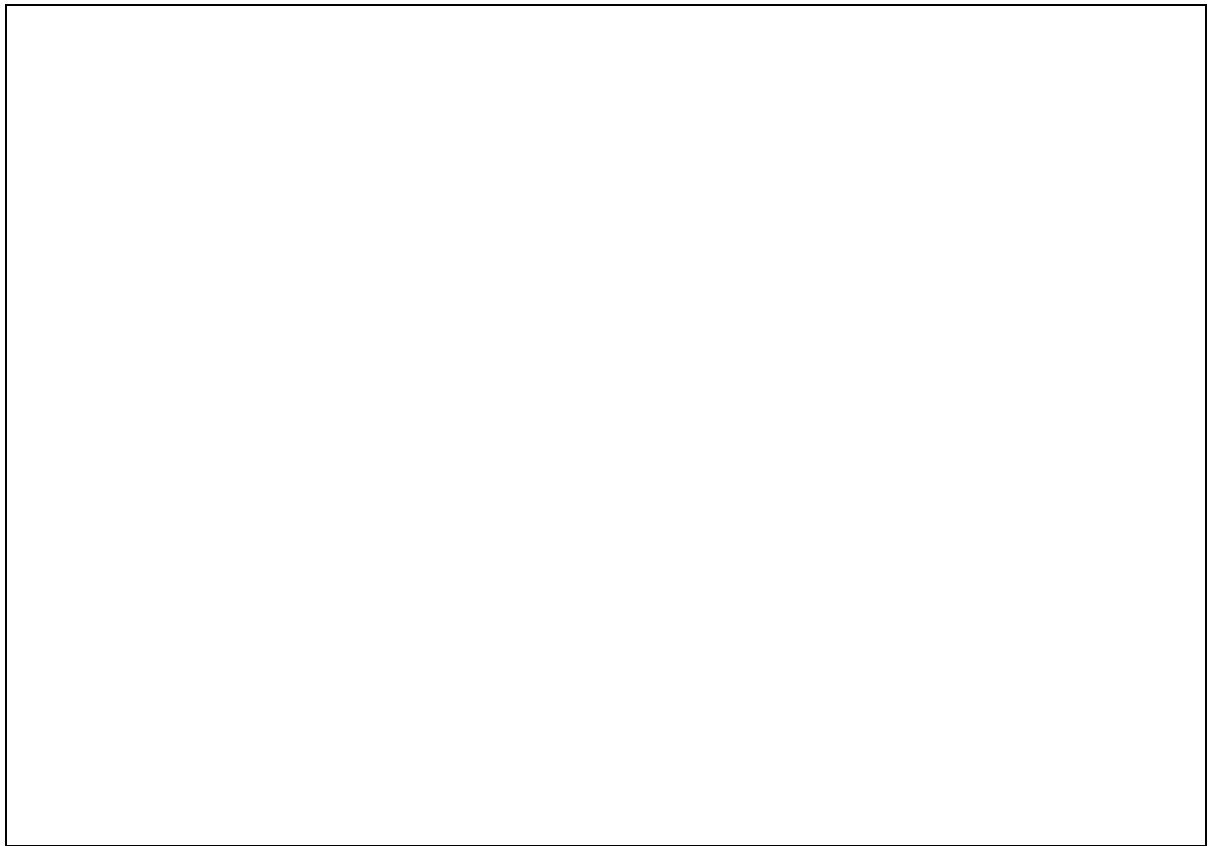


<b>CONFIDENCE: having a positive attitude and showing resilience</b>

4. Please give each aspect of learning a mark out of 10, according to how well Creative Classroom nurtured it this week, with '10' representing the most positive impact and '0' the least.

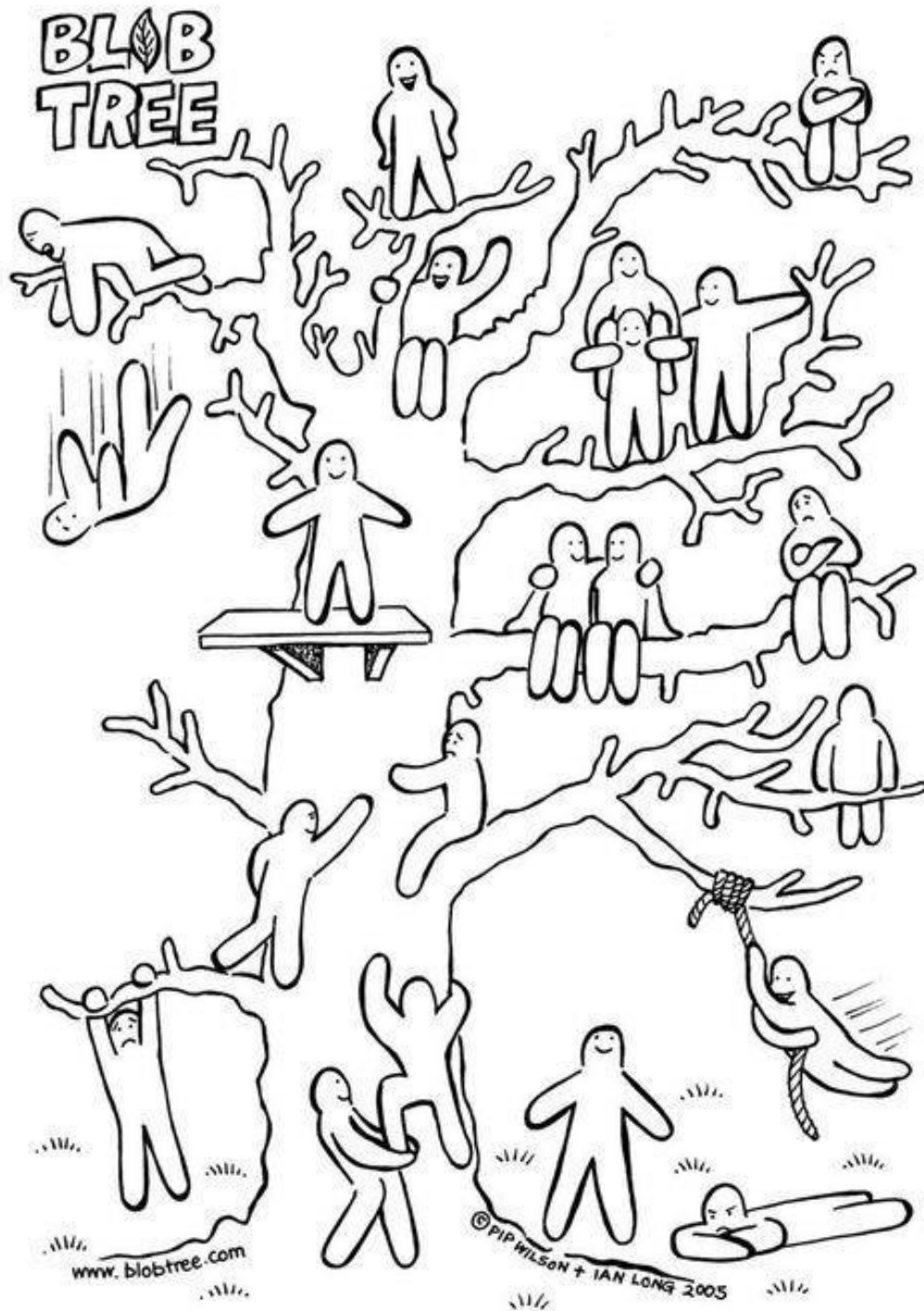
COMPASSION		METACOGNITIVE KNOWLEDGE	
CO-OPERATION		METACOGNITIVE SKILL	
EMOTIONAL SELF-AWARENESS		AGENCY	
FLEXIBILITY		DETERMINATION	
FORWARD THINKING		ATTENTIVENESS	
ADAPTABILITY		CONFIDENCE	

5. Please note anything else which you noticed or wondered about this week which you haven't had a chance to say above



Appendix 3.

Blob tree



Appendix 4.  
Star Map

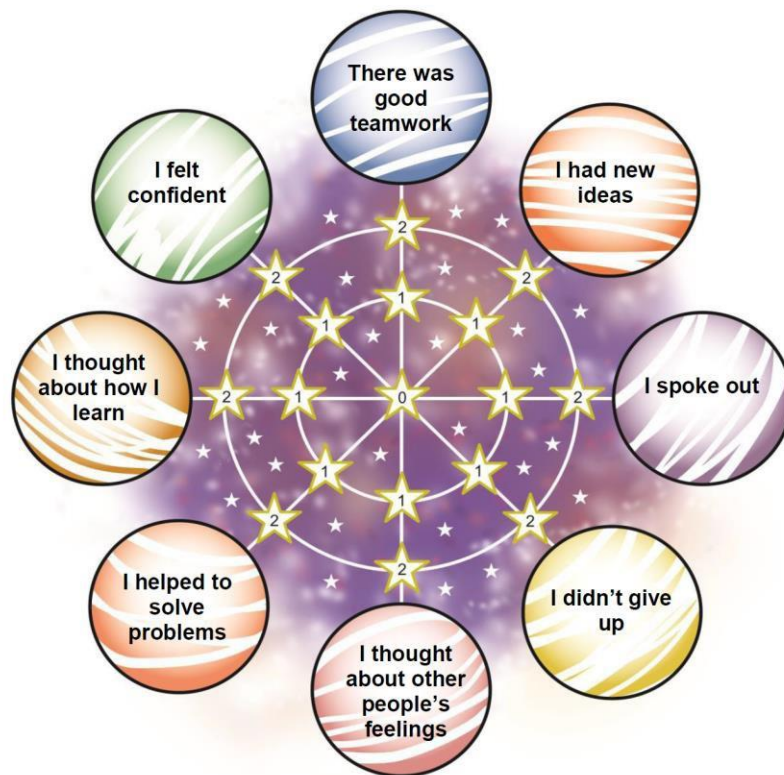
## Star Map

Think about what you've just been doing. Read the sentence on each planet. Is it NOT true, is it QUITE true, or is it VERY true?

If it is VERY true, colour in the **number 2** on the line attached to the planet. If it is quite true, colour in the **number 1**. If it is NOT true and it didn't happen at all, colour in the **0**.

Join star to star with straight lines to make a star map of your learning.

**0 = NOT True      1 = QUITE True      2 = VERY True**



Appendix 5.  
Adapted SDQI

'About Myself' questionnaire

Name: \_\_\_\_\_ Circle one: GIRL BOY

Teacher: \_\_\_\_\_ Date: \_\_\_\_\_

**PLEASE READ THESE INSTRUCTIONS FIRST**

This is a chance to look at yourself. **It is not a test.** There are no right answers and everyone will have different answers. Be sure that your answers show how you feel about yourself. **PLEASE DO NOT TALK ABOUT YOUR ANSWERS WITH ANYONE ELSE.** We will keep your answers private and not show them to anyone.

When you are ready to begin, please read and listen to each sentence and decide your answer (You may read quietly to yourself as I read aloud). There are three possible answers for each question - "TRUE", "FALSE", and "SOMETIMES". The smiley face means 'TRUE', the sad face means 'FALSE' and the face with the straight mouth means 'SOMETIMES'.

Choose your answer to a sentence and circle the correct face. You may only choose **ONE** answer. **DO NOT** say your answer out loud or talk about it with anyone else.

Here are some examples. A student named Bob has answered the first two examples to show you how to do it. In the third answer you must choose your own answer by circling the number.

A. I like to read comic books



Bob circled the smiley face because the answer was 'True'. He does like to read comic books.

B. I am neat and tidy



Bob circled the sad face because the answer was 'False'. He is not neat and tidy.

C. I like to watch T.V.



For this sentence you have to choose the answer that is best for you. First you must decide if the sentence is 'TRUE' or 'FALSE' or 'NOT SURE'. If you really like watching T.V. you would answer 'TRUE' by circling the smiley face. If you hate watching T.V. you would answer 'FALSE' by circling the sad face. If your answer is in between – you only like it a little bit or only sometimes you would choose 'SOMETIMES' by circling the straight face.

**Please do not leave any statements blank. If unsure PLEASE ASK FOR HELP.**

Please circle the face which is the most correct statement about you.

Statement	TRUE	SOMETIMES	FALSE
1. I am good looking	😊	😐	😞
2. I am good at all <b>SCHOOL SUBJECTS</b>	😊	😐	😞
3. I get good marks for <b>READING</b>	😊	😐	😞
4. I hate <b>MATHS</b>	😊	😐	😞
5. I have lots of friends	😊	😐	😞
6. I like the way I look	😊	😐	😞
7. I enjoy doing work in all <b>SCHOOL SUBJECTS</b>	😊	😐	😞
8. I like <b>READING</b>	😊	😐	😞
9. Work in <b>MATHS</b> is easy for me	😊	😐	😞
10. I make friends easily	😊	😐	😞
11. I have a pleasant looking face	😊	😐	😞
12. I get good marks in all <b>SCHOOL SUBJECTS</b>	😊	😐	😞
13. I am good at <b>READING</b>	😊	😐	😞
14. I look forward to <b>MATHS</b>	😊	😐	😞
15. Most kids have more friends than I do	😊	😐	😞
16. I am a nice looking person	😊	😐	😞

## References

- Bryman, A. (2008) *Social Research Methods*, Oxford University Press
- Cohen, L., Manion, L., Morrison, K. (2008) *Research Methods in Education* (6<sup>th</sup> ed.), Routledge
- Cook-Sather, A. (2014) The Trajectory of Student Voice in educational Research, *New Zealand Journal of Educational Studies*, 49:2, pp.131-148
- Flavell, J.H. (1979) Metacognition and Cognitive Monitoring: A New Area of Cognitive-Developmental Inquiry. *American Psychologist*, 34(10), pp.906-911
- Flavell, J.H. (1999) Cognitive Development: Children's Knowledge about the Mind. *Annual Review of Psychology*, 50, pp.21-45
- Hickman, L., Alexander, T. [eds.] (1999) *The Essential Dewey*, Indiana University Press
- Kaufman, J.C. and Beghetto, R.A (2009) Beyond Big and Little: The four C Model of Creativity. *Review of General Psychology*, 13(1), pp.1-12
- Kaufman, J.C. and Beghetto, R.A. (2013) In Praise of Clark Kent: Creative Metacognition and the Importance of Teaching Kids When (Not) to be Creative. *Roeper Review*, 35(3), pp.155-165
- Rorty, R., (1980) *Philosophy and the Mirror of Nature*, Oxford: Blackwell
- Rorty, R. (1982) *The Consequences of Pragmatism*, Sussex: Harvester
- Rorty, R. (1991) *Objectivity, Relativism and Truth*, Cambridge: Cambridge University Press
- Runco, M.A. (2015) Meta-Creativity: Being Creative about Creativity. *Creativity Research Journal*, 27(3), pp.295-298
- Veenman, M.V.J., Wilhelm, P. and Beishuizen, J.J. (2004) The relation between intellectual and metacognitive skills from a developmental perspective. *Learning and Instruction*, 14, pp.89-109
- Veenman, M.V.J., Van Hout-Walters, B.H.A.M. and Afflerbach, P. (2006) Metacognition and learning: conceptual and methodological considerations. *Metacognition Learning*, 1, pp.3-14
- Vygotsky, L. S. (2004) Imagination and Creativity in Childhood. *Journal of Russian and East European Psychology*, 42 (1), pp.7-97
- Vygotskiĭ, L., & Kozulin, A. (1986). *Thought and language* (Translation newly rev. and edited / by Alex Kozulin.. ed.). Cambridge, Mass.: MIT Press